



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

UC-NRLF



\$B 290 624

reek
Saphocles

REESE LIBRARY
OF THE
UNIVERSITY OF CALIFORNIA.

Received

May 1884

Accessions No.

24948

Shelf No.

755

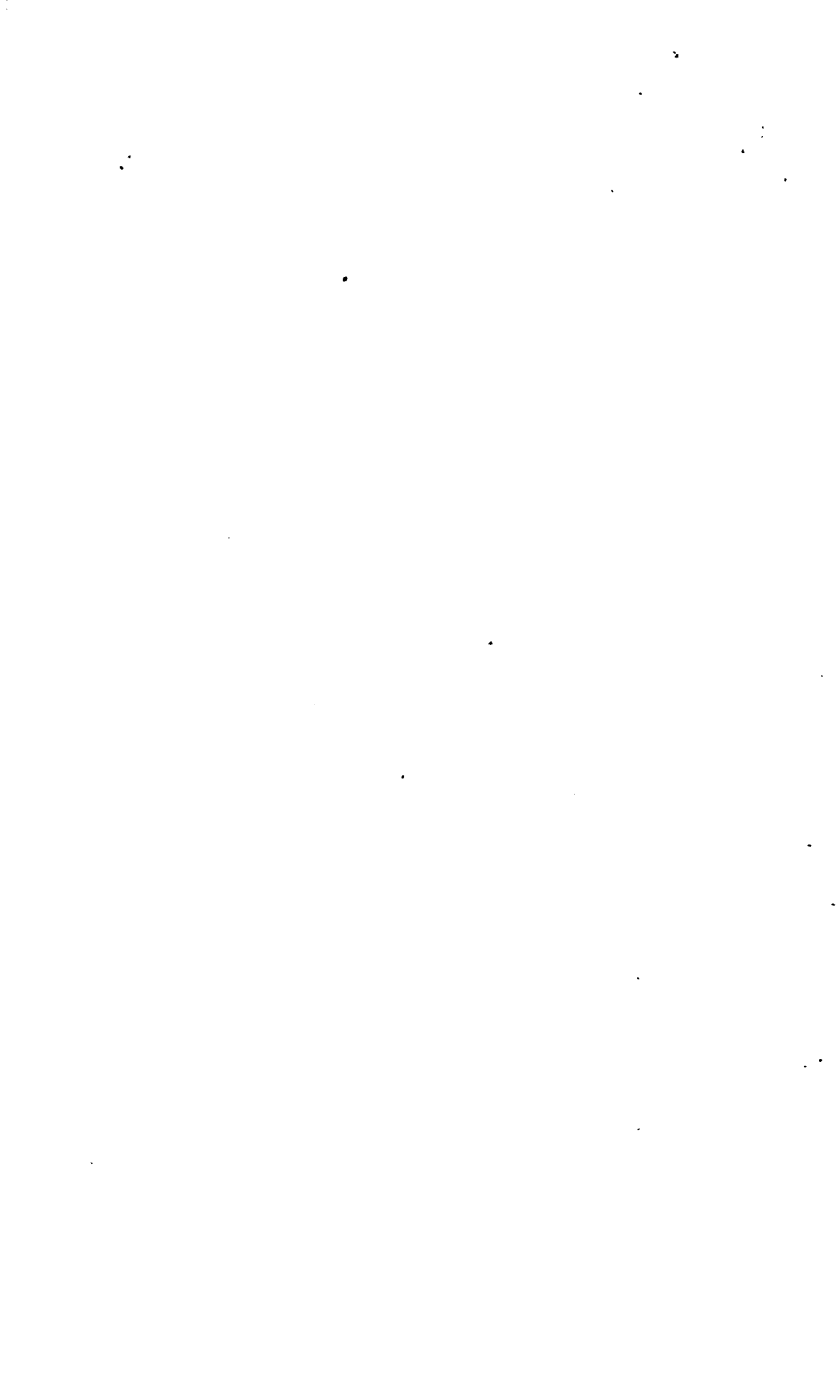
1837

cop. 2

422



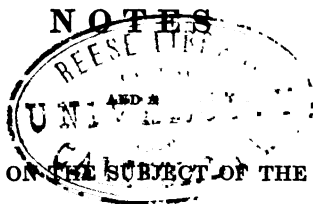




The
ŒDIPUS TYRANNUS
OF
SOPHOCLES,

WITH

NOTES



CRITIQUE ON THE SUBJECT OF THE PLAY.

BY

I. W. STUART,
PROFESSOR OF GREEK AND ROMAN LITERATURE
IN THE COLLEGE OF SOUTH CAROLINA.

Niles

NEW YORK:
GOULD AND NEWMAN,
Corner of Fulton and Nassau Streets.
1837.

Entered according to Act of Congress, in the year 1837, by

GOULD & NEWMAN,

in the Clerk's Office of the District Court of Massachusetts.

24948

24948

PA4413
07
1837
MAIN

P R E F A C E.

Of all the Greek plays which have come down to us, the *Œdipus Tyrannus* of Sophocles, more than any other, unites the suffrages of critics in favor of its distinguished excellence. The perfect unity of its fable – the exact development of its scenes – the startling change which its principal character undergoes, in strict accordance with the exigencies of the age to which he belongs – the adaptation of its subordinate characters to their situations, and of their situations to increase a ruling perplexity, and aggravate the emotions of terror and pity – the correspondence of its action, manners, and sentiments – the beauty and fitness of its intermedes – these circumstances strongly justify its claim to the first rank among Grecian Tragedies. There are scenes, passages, almost entire plays of *Eschylus* and *Euripides*, whose effect is equally and even more thrilling – in which emotion is excited and strained to exhaustion, but not one in which dramatic execution and effect are unitedly so perfect – not one which displays a taste so highly cultivated, and such ease and finish of style. There is more poetical grandeur, loftier enthusiasm, and sublimer terror in the *Prometheus Vinculus* of *Eschylus*. *Euripides* exhibits equal power of description in the dark scenes of his *Medea*, and more pathos in

his *Alcestis*. But neither of these Tragedians plan so judiciously, or execute with so much simplicity as Sophocles. His dramatic palace, as Potter well illustrates, is one 'of richest architecture, whose symmetry of parts, and chaste magnificence, delight the eye, and command the approbation of the judgment.'

The *Œdipus Tyrannus*, therefore, of all Grecian Tragedies is perhaps best fitted for classical study, since, at the same time, it furnishes, for acquiring the language, one of the purest writers of Greek, and for educating the taste, one of the most perfect models of antiquity.

Of the numerous editions of Sophocles, that of Brunck, published in 1786, and founded on the Aldine of 1502, has been the basis of all since, and contains the text which has been mainly followed in the present volume. The Aldine, printed from excellent manuscripts, was the basis of editions till 1553, when another by Tournebœuf, from a recension made by Demetrius Triclinius, grammarian of Constantinople, appeared at Paris, and its text, with a few corrections, was adopted by H. Stephanus, and G. Canter, and by all other editors down to Brunck. It was, however, so full of depraved readings, and otherwise so extremely vitiated, as hardly to merit the appellation of a production of Sophocles. Brunck restored the Greek Tragedian, making his corrections from eight different manuscripts at Paris and Augsbourg, which he carefully collated, and from emendations re-

ceived from several learned men, particularly from T. Tyrwhitt and Valckenaer. From his text, however, I have occasionally varied, where, in a choice of different readings, I have thought a better could be substituted. Such instances are carefully designated in the notes.

As to various readings, I have noticed only those which seemed to me vitally to affect the sense or the metre, particularly, however, the former, since metrical considerations, especially in the Odes, in the hostilities which exist on this subject among learned men, are comparatively of little value.

In the Notes, my object has been to illustrate the author exegetically as to the allusions, manners and sentiments involved in the play, and particularly to explain the syntax and idiom of his language. In preparing them, I have consulted all the Greek Scholia, and the notes, in whole or part, of Brunck, Musgrave, Erfurdt, Hermann, Elsmley, Schaefer, of an anonymous commentator in numbers sixty-eight, sixty-nine, seventy, and seventy-one of Valpy's Classical Journal, and many of a subordinate character, as those of Trollop, Dalzel, Johnson, Stephanus, Dacier, Brumoy, Vauvilliers, Franklin etc. From all of these, but particularly from the first three, I have derived very material assistance. As to syntax, the excellent grammars of Matthiæ and Bernhardt, Viger on Greek Idioms, Hoo-geveen on Particles, and Bos on Ellipses, have been much consulted. The notes, being adapted for Classes

which, in the Institution with which I am connected, begin the study of the Greek Drama with the *Œdipus Tyrannus*, are copious, but they include also many things which, it is hoped, will render the volume interesting generally to scholars. The references, with a view to uniformity, are almost exclusively made to Classics of the Leipsic edition, and are quite closely confined, for the sake of poetical unity, to the Greek Tragedians. General illustrations of meaning are occasionally drawn, where happy, from Franklins translation of *Sophocles*.

To the notes is appended a Critique, which embraces a history of the subject of *Edipus* as used in the Drama down to the present time.

May this my first attempt in the sphere of Greek Literature, undertaken principally with the view of being useful to my pupils, be favorably received.

South Carolina College, Columbia,
June 12, 1837.





ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ

ΕΠΙΓΡΑΜΜΑ

ΕΙΣ ΤΟΝ ΤΥΡΑΝΝΟΝ ΟΙΔΙΠΟΤΗΝ.

Αἰπὼν Κόρανθον Οἰδίπους, πατρὸς νόθος
πρὸς τῶν ἀπάντων λαιδορούμενος ξένος,
ἦλθεν πυθέσθαι Πυθικῶν θεοπισμάτων,
ζητῶν ἑαυτὸν καὶ γένους φυτοσπόρον.
εὐρῶν δὲ ἰλήμων ἐν στεναῖς ἀμαξιτοῖς,
ἄκων ἔπεφνε Λαῖον γεννήτορα.
Σφιγγὸς δὲ δεινῆς θανάσιμον λύσας μέλος,
ἦσχυνε μητρὸς ἀγνοουμένης λέχος.
λοιμὸς δὲ Θήβας εἴλε καὶ νόσος μακρά.
Κρέων δὲ πεμφθεὶς Δελφικὴν πρὸς ἐστίαν,
ὅπως πύθεται τοῦ κακοῦ παυστήριον,
ἤκουσε φωνῆς μαντικῆς θεοῦ πάρα,
τὸν Λαίτιον ἐκδικηθῆναι φόνον.
ὅθεν μαθὼν ἑαυτὸν Οἰδίπους τάλας,
πόρραισι δισσὰς ἐξανάλωσεν κόρας,
αὐτὴ δὲ μήτηρ ἀγχόναις διώλετο.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

➤ ΟΙΔΙΠΟΣ.

ΙΕΡΕΥΣ.

➤ ΚΡΕΩΝ.

➤ ΧΟΡΟΣ ἐκ ἱερῶν καὶ γερόντων Θηβαίων.

➤ ΤΕΙΡΕΣΙΑΣ.

➤ ΙΟΚΑΣΤΗ.

➤ ΑΓΓΕΛΟΣ.

ΘΕΡΑΠΩΝ Λαῖον.

ΕΞ ΑΓΓΕΛΟΣ.



ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ.

ΟΙΔΙΠΟΥΣ.

ὦ τέκνα, Κάδμου τοῦ πάλαι νέα τροφή,
τίνας ποθ' ἔδρας τάδε μοι θοάζετε,
ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι;
πόλις δ' ὁμοῦ μὲν θυμιάματων γέμει,
ὁμοῦ δέ παιάνων τε καὶ στεναγμάτων · 5
ἄλλ' ὦ δικαίων μὴ παρ' ἀγγέλων, τέκνα,
ἄλλων ἀκούειν, αὐτὸς ὧδ' ἐλήλυθα,
ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος.
ἀλλ', ὦ γεραῖε, φράζ', ἐπεὶ πρέπων ἔφυς
πρὸ τῶνδε φωνεῖν, τίني τρόπῳ καθέστατε;
δείσαντες, ἢ στέρξαντες; ὥς θέλοντος ἄν
ἐμοῦ προσαρκεῖν πᾶν. δυσάλγητος γὰρ ἄν
εἶην, τοιάνδε μὴ οὐ κατοικτείρων ἔδραν.

ΙΕΡΕΥΣ.

ἀλλ', ὦ κρατύνων Οἰδίπους χώρας ἐμῆς,
ὁρᾷς μὲν ἡμᾶς, ἡλίκοι προσήμεθα 15
βωμοῖσι τοῖς σοῖς · οἱ μὲν οὐδέπω μακρὰν
πτέσθαι σθένοντες · οἱ δὲ σὺν γῆρα βαρεῖς
ἱερῆς, ἐγὼ μὲν Ζηνός · οἶδε τ' ἠθέων
λεκτοί · τὸ δ' ἄλλο φῦλον ἐξεστεμμένον
ἀγοραῖσι θακεῖ, πρὸς τε Παλλάδος διπλοῖς 20

- ναοῖς, ἐπ' ^{ἰεμεν} Ἰσμηνοῦ τε μαντεία σποδῶ.
 πόλις γὰρ, ὥσπερ ^{ἰεμεν} καὐτὸς εἰσορᾷς, ἄγαν
 ἦδη σαλεύει, κἀνακουφίσαι κάρα
 βυθῶν ἔτ' οὐχ οἷα τε φοινίου σάλου,
 25 φθίνουσα μὲν κάλυξεν ἐγκάρποις χθονὸς,
 φθίνουσα δ' ἀγέλαις βουνόμοις, τόκοισί τε
 ἀγόνοις γυναικῶν· ἐν δ' ὁ πυρφόρος θεὸς
 σκήψας ἐλαύνει, λοιμὸς ἐχθιστος, πόλιν,
 ὑφ' οὗ κενούται δῶμα Καδμεῖον· μέλας δ'
 30 Ἄιδης στεναγμοῖς καὶ γόοις πλουτίζεται.
 θεοῖσι μὲν νῦν οὐκ ἰσούμενόν σ' ἐγώ,
 οὐδ' οἶδε παῖδες, ἐξόμεσθ' ἐφέστιοι,
 ἀνδρῶν δὲ πρῶτον ἐν τε συμφοραῖς βίου
 κρίνοντες, ἐν τε δαιμόνων ξυναλλαγαῖς·
 35 ὅς γ' ἐξέλυσας, ἄστυ Καδμεῖον μολὼν,
 σκληρᾷς αἰσδοῦ δασμόν, ὃν παρείχομεν,
 καὶ ταῦθ' ὑφ' ἡμῶν οὐδὲν ἐξειδῶς πλέον,
 οὐδ' ἐκδιδαχθεῖς· ἀλλὰ προσθήκη θεοῦ
 λέγει νομίζει θ' ἡμῖν ὀρθῶσαι βίον.
 40 νῦν τ', ὃ κράτιστον πᾶσιν Οἰδίου κάρα,
 ἱκετευόμεν σε πάντες οἶδε πρόστροποι,
 ἀλήην τιν' εὔρεῖν ἡμῖν, εἴτε του θεῶν
 φήμην ἀκούσας, εἴτ' ἀπ' ἀνδρὸς οἰσθᾶ που·
 ὥς τοῖσιν ἐμπείροισι καὶ τὰς συμφορὰς
 45 ζώσας ὀρῶ μάλιστα τῶν βουλευμάτων.
 ἴθ', ὃ βροτῶν ἄριστ', ἀνόρθωσον πόλιν,
 ἴθ', εὐλαβήθηθ'· ὥς σέ νῦν μὲν ἦδε γῇ
 σωτήρα κλήζει τῆς πάρος προθυμίας·

ἀρχῆς δὲ τῆς σῆς μηδαμῶς ^{καμνύ} μεμνώμεθα,
 σιάντες τ' ἐς ὀρθὸν, καὶ πεσόντες ὕστερον.
 ἀλλ' ἀσφαλεία τήνδ' ἀνόρθωσον πόλιν.
 ὄρνυθι γὰρ καὶ τὴν τότε αἰσίῳ τύχην
 παρέσχες ἡμῖν, καὶ τανῦν ἴσος γενοῦ.

50

καὶ εἰπὼς, εἶπερ ἄρξεις τῆσδε γῆς, ὥσπερ κρατεῖς,
 ξὺν ἀνδράσιν κάλλιον ἢ κετῆς κρατεῖν.
 ὡς οὐδέν ἐστιν οὔτε πύργος, οὔτε ναῦς,
 ἔρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω.

55

ΟΙΔΙΠΟΥΣ.

ὦ παῖδες οἰκτροί, γνωτὰ κοῦκ ἄγνωτά μοι
 προσήλθεθ' ἰμείροντες. εὐ γὰρ οἶδ', οὔ
 νοσεῖτε πάντες, καὶ νοσοῦντες, ὡς ἐγώ
 οὐκ ἔστιν ὑμῶν ὅστις ἐξ ἔσου νοσεῖ.

60

τὸ μὲν γὰρ ὑμῶν ἄλγος εἰς ἐν' ἔρχεται
 μόνον καθ' αὐτὸν, κοῦδέν' ἄλλον· ἡ δ' ἐμὴ
 ψυχὴ πόλιν τε καὶ μὲ καὶ σ' ὁμοῦ στένει.

ὥστ' οὐχ ὕπνῳ γ' εὐδοντά μ' ἐξεγείρετε,
 ἀλλ' ἵστε πολλὰ μὲν με δακρύναντα δῆ,
 πολλὰς δ' ὁδοὺς ἐλθόντα φροντίδος πλάνοις.

65

ἦν δ' εὐ σκοπῶν εὗρισκον ἴασιν μόνην,
 ταύτην ἔπραξα. παῖδα γὰρ Μενοικεῶς
 Κρέοντι, ἑμαυτοῦ γαμβρὸν, ἐς τὰ Πυθικὰ

70

ἔπεμψα Φοῖβου δώμαδ', ὡς πύθοιθ', ὃ, τι
 δρῶν, ἡ τί φωνῶν, τήνδε ῥυσαίμην πόλιν.
 καί μ' ἡμαρ ἤδη ξυμμειρούμενον χρόνῳ
 λυπεῖ, τί πράσσει. τοῦ γὰρ εἰκότος πέρα
 ἄπεστι πλείω τοῦ καθ' ἡμέραν χρόνου.

75

ὅταν δ' ἵκηται, τηνικαῦτ' ἐγὼ κακὸς
μὴ δρωὼν ἂν εἶην πάνθ', ὅσ' ἂν δηλοῖ θεός.

ΙΕΡΕΤΣ.

ἀλλ' εἰς καλὸν σύ τ' εἶπας, οἶδε τ' ἀρτίως
Κρέοντα προστείχοντα σημαίνουσί μοι.

ΟΙΔΙΠΟΤΣ.

80 ὦ ἄναξ Ἀπολλων, εἴ γὰρ ἐν τύχῃ γε τῷ
σωτήρι βαίῃ, λαμπρὸς ὥσπερ ὄμματι.

ΙΕΡΕΤΣ.

ἀλλ' εἰκάσαι μὲν, ἡδύς. οὐ γὰρ ἂν κἄρα
πολυστεφῆς ὦδ' εἶρπε παγκάρπου δάφνης.

ΟΙΔΙΠΟΤΣ.

τάχ' εἰσόμεσθα· ξύμμετρος γὰρ, ὡς κλύειν.
85 ἄναξ, ἐμὸν κήδευμα, παῖ Μενοικέως,
τίν' ἤμιν ἦκεις τοῦ θεοῦ φήμην φέρων;

ΚΡΕΩΝ.

ἔσθλῃν. λέγω γὰρ καὶ τὰ δύσφορ', εἰ τύχοι
κατ' ὀρθὸν ἐξελθόντα, πάντ' ἂν εὐτυχεῖν.

ΟΙΔΙΠΟΤΣ.

ἔστιν δέ ποῖον τοῦπος; οὔτε γὰρ θρασὺς,
90 οὔτ' οὖν προδείσας εἰμὶ τῷ γε νῦν λόγῳ.

ΚΡΕΩΝ.

εἰ τῶνδε χρήξεις πλησιαζόντων κλύειν,
ἔτοιμος εἰπεῖν, εἴτε καὶ στείχειν ἔσω.

ΟΙΔΙΠΟΤΣ.

ἔς πάντας αὖδα. τῶνδε γὰρ πλέον φέρω
τὸ πένθος, ἢ καὶ τῆς ἐμῆς ψυχῆς πέρι.

ΚΡΕΩΝ.

λέγοιμ' ἄν, οἳ ἤκουσα τοῦ θεοῦ πάρα. 95
 ἄνωγεν ἡμᾶς Φοῖβος ἐμφανῶς ἄναξ
 μίasma χώρας, ὥς τεθραμμένον χθονὶ
 ἐν τῇδ', ἐλαύνειν, μηδ' ἀνήκεστον τρέφειν.

ΟΙΔΙΠΟΥΣ.

ποιῶ καθαρμῶ; τίς ὁ τρόπος τῆς ξυμφορᾶς;

ΚΡΕΩΝ.

ἀνδρηλατοῦντας, ἧ φόνῳ φόνον πάλιν 100
 λύνοντας, ὥς τόδ' αἷμα χειμάζον πόλιν.

ΟΙΔΙΠΟΥΣ.

ποιού γὰρ ἀνδρὸς τήνδε μηνύει τύχην;

ΚΡΕΩΝ.

ἦν ἡμῖν, ὦ ἄναξ, Λαΐος ποδ' ἡγεμῶν
 γῆς τῆσδε, πρὶν σε τήνδ' ἀπευθύνειν πόλιν.

ΟΙΔΙΠΟΥΣ.

ἔξοιδ' ἀκούων· οὐ γὰρ εἰσεῖδόν γέ πω. 105

ΚΡΕΩΝ.

τούτου θανόντος, νῦν ἐπιστέλλει σαφῶς
 τοὺς αὐτοέντας χειρὶ τιμωρεῖν τινά.

ΟΙΔΙΠΟΥΣ.

οἳ δ' εἰσι ποῦ γῆς; ποῦ τόδ' εὐρεθήσεται
 ἔχγος παλαιᾶς δυστέκμαρτον αἰτίας;

ΚΡΕΩΝ.

ἐν τῇδ' ἔφασκε γῇ. τὸ δὲ ζητούμενον 110
 αἰλωτόν· ἐκφεύγει δὲ τὰ μελούμενον.

ΟΙΔΙΠΟΥΣ.

πότερα δ' ἐν οἴκοις, ἧ ἂν ἀγροῖς ὁ Λαΐος,

ἡ γῆς ἐπ' ἄλλης τῷδε συμπύπτει φόνος;

ΚΡΕΩΝ.

θεωρὸς, ὡς ἔφασκεν, ἐκδημῶν, πάλιν

115 πρὸς οἶκον οὐκ ἐθ' ἵκεθ', ὡς ἀπεσταλη.

ΟΙΔΙΠΟΥΣ.

οὐδ' ἄγγελός τις, οὐδὲ συμπράκτωρ ὁδοῦ
κατεῖδ', ὅτου τις ἐκμαθὼν ἐχρήσαι ἄν;

ΚΡΕΩΝ.

θνήσκουσι γάρ, πλήν εἰς τις, ὅς φόβῳ φυγῶν,
ὦν εἶδε, πλήν ἓν, οὐδὲν εἶχ' εἰδὼς φράσαι.

ΟΙΔΙΠΟΥΣ.

120 τὸ ποῖον; ἔν γὰρ πόλλ' ἄν ἐξεύροι μαθεῖν,
ἀρχὴν βραχεῖαν εἰ λάβοιμεν ἐλπίδος.

ΚΡΕΩΝ.

λησταὺς ἔφασκε συντυχόντας, οὐ μᾶ
ῥώμῃ κτανεῖν νιν, ἀλλὰ σὺν πλήθει χειρῶν.

ΟΙΔΙΠΟΥΣ.

125 πῶς οὖν ὁ ληστής, εἴ τι μὴ ξὺν ἀργύρῳ
ἐπράσσει ἐνθένδ', ἐς τόδ' ἄν τόλμης ἔβη;

ΚΡΕΩΝ.

δοκοῦντα ταῦτ' ἦν. Λαῖβου δ' ὀλωλότος
οὐδεὶς ἀρωγὸς ἐν κακοῖς ἐγίγνετο.

ΟΙΔΙΠΟΥΣ.

κακὸν δὲ ποῖον ἐμποδὼν, τυραννίδος
οὔτω πεσοῦσής, εἶργε τούτ' ἐξευθέναι;

ΚΡΕΩΝ.

130 ἡ ποικιλωδὸς Σφίγξ τὰ πρὸς ποσὶ σκοπεῖν
μεθέντας ἡμᾶς τὰφανῇ προσήγέτο.

ΟΙΔΙΠΟΥΣ.

ἀλλ' ἐξ ὑπαρχῆς αὐθις αὐτ' ἐγὼ φανῶ.
 ἐπαξίως γὰρ Φοῖβος, ἀξίως δέ σὺ,
 πρὸ τοῦ θανόντος τήνδ' ἔθροσθ' ἐπιστροφὴν·
 ὥστ' ἐνδίκως ὄψεσθε καμὲ σύμμαχον,
 γῇ τῇδε τιμωροῦντα, τῷ θεῷ θ' ἅμα.
 ὑπὲρ γὰρ οὐχὶ τῶν ἀπωτέρω φίλων,
 ἀλλ' αὐτὸς αὐτοῦ, τοῦτ' ἀποσκεδῶ μύσος.
 ὅστις γὰρ ἦν ἐκείνον ὁ πιανὼν, τάχ' ἂν
 καμ' ἂν τοιαύτῃ χειρὶ τιμωρεῖν θέλοι.
 κείνῳ προσαρκῶν σὺν ἑμαυτὸν ὠφελῶ.
 ἀλλ' ὡς τάχιστα, παῖδες, ὑμεῖς μὲν βάθρων
 ἴστασθε, τοὺςθ' ἄραντες ἰκτῆρας κλάδους·
 ἄλλος δὲ Κάδμου λαὸν ὧδ' ἀθροίζετω,
 ὥς πᾶν ἐμοῦ δράσοντος. ἡ γὰρ εὐτυχεῖς
 ξὺν τῷ θεῷ φανούμεθ', ἡ πεπτωκότες.

ΙΕΡΕΥΣ.

ὦ παῖδες, ἰσιώμεσθα· τῶνδε γὰρ χάριν
 καὶ δεῦρ' ἔβημεν, ὧν ὅδ' ἐξαγγέλλεται.
 Φοῖβος δ', ὁ πέμπας τὰςδε μαντείας, ἅμα
 σωτήρ θ' ἵκοιτο, καὶ νόσου παυστήρως.

ΧΟΡΟΣ.

ὦ Διὸς ἀδυεπὴς φάτι, τίς ποτε τὰς πολυχρύσου στρ.
 Πυθῶνος ἀγλαὰς ἔβας
 Θήβας; ἐκτέταμαι φοβεράν φρένα, δείματι πάλλων,
 Ἰήϊε, Δάλιε, Παιᾶν,
 ἀμφὶ σοὶ ἀζόμενος, τί μοι ἡ νέον,
 ἡ περιτελλομέναις ὥραις πάλιν

ἐξανύσεις χρέος.

εἰπέ μοι, ὦ χρυσέας τέκνον Ἑλπίδος, ἄμβροτε Φάμα.
 πρῶτ' ὅδε κεκλόμενός, θύγατερ Διὸς, ἄμβροτ'

Ἀθάνα, ἄντι

160 γαῖόχον τ' ἀδελφεὰν
 Ἀρτεμιν, ἃ κυκλόεντ' ἀγορᾶς θρόνον εὐκλέα θάσσει,
 καὶ Φοῖβον ἑκαβόλον, ἰὼ
 τρισσοὶ ἀλεξίμοροι προφάνητέ μοι
 εἴ ποτε καὶ προτέρας αἴτας ὕπερ

165 ὀρνυμένας πόλει,
 ἡνύσαι ἔκτοπιάν φλόγα πῆματος, ἔλθετε καὶ νῦν.
 ὦ πόποι, ἀνάριθμα γὰρ
 φέρω πῆματα·

νοσεῖ δέ μοι πρόπας στόλος,
 170 οὐδ' ἐνι φροντίδος ἔγχος,
 ᾧ τις ἀλέγεται. οὔτε γὰρ
 ἔκγονα κλυτὰς χθονὸς
 αὖξεται, οὔτε τόκοισιν
 ἱγίων καμάτων ἀνέχουσι γυναῖκες·

175 ἄλλον δ' ἂν ἄλλῃ προσίδοις,
 ἅπερ εὐπτερον ὄρνιν,
 κρεῖσσον ἀμαιμακείου πυρὸς ὄρμενον ἅπταν
 πρὸς ἐσπέρου θεοῦ,
 ὧν πόλις ἀνάριθμος ὀλλυται.

180 νηλέα δὲ γένεθλα
 πρὸς πέδῳ θανατηφόρῳ
 κεῖται ἀνοίκτως·
 ἐν δ' ἄλοχοι, πολιαί τ' ἐπὶ ματέρες,

ἀκτιὰν παρὰ βώμιαν ἄλλοθεν ἄλλαι
 λυγρῶν πόνων 185

ἱκτῆρες ἐπιστοναχοῦσι.

παιὰν δὲ λάμπει στονόεσσά τε γῆρυς ὄμαυλος·

ὦν ὕπερ, ὃ χρυσέα θυγάτερ Διὸς,
 εὐῶπα πέμψον ἄλκᾶν,
 Ἄρεά τε τὸν μαλερόν, 190

ὃς νῦν ἄχαλκος ἀσπίδων
 φλέγει με περιβοήτοσ' ἀντιάζων,
 παλίσσυτον δράμημα νωτίσαι
 πάτρας ἄπουρον, εἴτ' ἐς μέγαν
 θάλαμον Ἀμφιτρίτας, 195

εἴτ' ἐς τὸν ἀπόξενον ὄρμον
 Θρήκιον κλύδωνα·
 τέλει γὰρ ἦν τι νύξ ἀφῆ,
 τοῦτ' ἐπ' ἡμαρ ἔρχεται·

τὸν, ὃ πυρφόρων ἀστραπαῶν 200
 κράτη νέμων, ὃ Ζεῦ πάτερ,
 ὑπὸ σοῖ φθίυσόν κέραυνῳ.

Λύκει ἄναξ, τά τε σὰ χρυσοσιτρόφων
 ἀπ' ἀγκυλῶν βέλεα θέλοιμ' ἄν
 ἀδάμαστί ἐνδατεῖσθαι, 205

ἄρωγὰ προσταθέντα,
 τάς τε πυρφόρους Ἀρτέμιδος
 αἰγλας, ξὺν αἷς Λύκει ὄρεα
 διάσσει· τὸν χρυσομίτραν
 τε κεκλήσκω, τᾶσδ' ἐπώνυμον 210
 γᾶς, οἰνῶπα Βάκχον εὖϊον,

- Μαινάδων ὁμόστολον,
 πελασθῆναι, φλέγοντι
 ἀγλαῶπι πεύκα,
 215 ἐπὶ τὸν ἀπότιμον ἐν θεοῖς θεόν.

ΟΙΔΙΠΟΤΣ.

- Αἰτεῖς· ἃ δ' αἰτεῖς, τὰ μ' ἐὰν θέλῃς ἔπη
 κλύων δέχεσθαι, τῇ νόσφ' ὅ' ὑπηρετεῖν, 3
 ἀλκὴν λάβοις ἂν κἀνακούφισαι κακῶν· 4
 ἃ γὰρ ξένος μὲν τοῦ λόγου τοῦδ' ἐξεργῶ,
 220 ξένος δὲ τοῦ πραχθέντος. οὐ γὰρ ἂν μακρὰν
 ἵχνην αὐτὸς, μὴ οὐκ ἔχων τι σύμβολον.
 νυν δ', ὕστερος γὰρ ἀστὸς εἰς ἀστὸς τελεῶ,
 ὑμῖν προφωνῶ πᾶσι Κασμείοις τάδε.
 ὅστις ποθ' ὑμῶν Λαίῳ τὸν Λαβδάκου·
 225, κάτοιδεν, ἀνδρὸς ἐκ τίνος διώλετο,
 τοῦτον κελεύω πάντα σημαίνειν ἐμοί·
 κεῖ μὲν φοβεῖται, τοῦ πίκλημ' ὑπεξελὼν —
 αὐτὸς καθ' αὐτοῦ· πείσεται γὰρ ἄλλο μὲν
 ἀστεργές οὐδέν, γῆς δ' ἄπεισιν ἀβλαβής.
 230 εἰ δ' αὖ τις ἄλλον οἶδεν ἐξ ἄλλης χθονὸς
 τὸν αὐτόχειρα, μὴ σιωπάτω· τὸ γὰρ
 κέρδος τελεῶ γὰρ, χῆ χάρις προσκείσεται.
 V· εἰ δ' αὖ σιωπήσεσθε, καὶ τις ἢ φίλου
 δέσας ἀπώσσει τοῦπος ἢ χαυτοῦ τόδε,
 235 ἅκ τῶνδε δράσω, ταῦτα χρὴ κλύειν ἐμοῦ.
 τὸν ἄνδρ' ἀπαυδῶ τοῦτον, ὅστις ἐστὶ, γῆς
 τῆςδ', ἧς ἐγὼ κράτη τε καὶ θρόνους νέμω,
 μήτ' εἰσδέχεσθαι, μήτε προσφωνεῖν τινά,

- μήτ' ἐν θεῶν εὐχαῖσι μήτε θύμασι
κοινὸν ποιῆσθαι, μήτε ~~χέρου~~ ^{χέρου} βασιλῆος νέμεειν·
ὠθεῖν δ' ἀπ' οἴκων πάντας, ὡς μιάσματος
τοῦδ' ἡμῖν ὄντος, ὡς τὸ Πυθικὸν θεοῦ
μαντεῖον ἐξέφηγεν ἀρίτως ἐμοί.
ἐγὼ μὲν ὦν τοιόσδε τῷ τε δαίμονι
τῷ τ' ἀνδρὶ τῷ θανόντι σύμμαχος πέλω.
κατεύχομαι δὲ τὸν δεδρακότ', εἴτε τις
εἰς ὧν λέληθεν, εἴτε πλειόνων μέτα,
κακὸν κακῶς νιν ἄμορον ἐκτρίψαι βίον.
ἐπεύχομαι δ', οἴκοισιν εὖ ξυνέστιος
ἐν τοῖς ἐμοῖς γένοιτ' ἐμοῦ ξυνειδότος,
παθεῖν, ἅπερ τοῖσδ' ἀρίτως ἡρασάμην.
ὑμῖν δὲ ταῦτα πάντ' ἐπισκῆπτω τελεῖν,
ὑπὲρ τ' ἐμαντοῦ, τοῦ θεοῦ τε, τῆσδέ τε
γῆς, ὧδ' ἀκάρπως κατ' ἐὼς ἐφθαρμένης.
οὐδ', εἰ γὰρ ἦν τὸ πρᾶγμα μὴ θεήλατον,
ἀκάθαρτον ὑμᾶς εἰκὸς ἦν οὕτως ἔαν,
ἀνδρός γ' ἀρίστου βασιλέως τ' ὀλωλότος,
ἀλλ' ἐξερευνᾶν· νῦν δέ γ' ἐπικυρῶ τ' ἐγὼ,
ἔχων μὲν ἀρχὰς, ὥς ἐκεῖνος εἶχε πρὶν,
ἔχων δὲ λέκτρα, καὶ γυναῖχ' ὁμόσπορον,
κοινῶν τε παίδων κοῖν' ἄν, εἰ κείνῳ γένος
μὴ' δυστύχησεν, ἣν ἂν ἐκπεφυκότα.
νῦν δ' ἐς τὸ κείνου κρατ' ἐνήλαθ' ἡ τύχη.
ἀνθ' ὧν ἐγὼ ἰάδ', ὥσπερ ἐλ τοῦ μοῦ πατρὸς
ὑπερμαχοῦμαι, καπλ' πάντ' ἀφίξομαι,
ζητῶν τὸν αὐτόχειρα τοῦ φόνου λαβεῖν,

τῷ Λαβδακείῳ παιδί, Πολυδώρου τε, καὶ
τοῦ πρόσθε Κάδμου, τοῦ πάλαι τ' Ἀγήνορος.
καὶ ταῦτα τοῖς μὴ δρῶσιν εὐχομαι θεοὺς

- 270 μὴτ' ἄρσιν αὐτοῖς γῆς ἀνιέναι τινα,
μὴτ' οὖν γυναικῶν παῖδας· ἀλλὰ τῷ πότμῳ
τῷ νῦν φθереῖσθαι, καί τε τοῦδ' ἐχθρόνι.
ὕμιν δὲ τοῖς ἄλλοισι Καδμείοις, ὅσοις
τάδ' ἔστ' ἀρέσκονθ', ἣ τε σύμμαχος Δίκη
275 [χοὶ πάντες εὐ ξυνεῖεν εἰσαεῖ θεοί.]

ΧΟΡΟΣ.

ὥσπερ μ' ἀραῖον ἔλαβες, ὦδ', ἄναξ, ἐρῶ.
οὐτ' ἔκτανον γάρ, οὔτε τὸν κτανόντ' ἔχω
θεῖξαι. τὸ δὲ ζήτημα τοῦ πέμψαντος ἦν
Φοίβου τόδ' εἰτεῖν, ὅστις εἰργασταί ποτε.

ΟΙΔΙΠΟΥΣ.

- 280 δίκαι' ἔλεξας. ἀλλ' ἀναγκάσαι θεοὺς
ἂν μὴ θέλωσιν, οὐδ' ἂν εἰς δύναι' ἀνήρ.

ΧΟΡΟΣ.

τὰ δεύτερ' ἐκ τῶνδ' ἂν λέγοιμ', ἃ μοι δοκεῖ.

ΟΙΔΙΠΟΥΣ.

εἰ καὶ τρίτ' ἔστι, μὴ παρῆς τὸ μὴ οὐ φράσαι.

ΧΟΡΟΣ.

- ἄνακτ' ἄνακτι ταῦθ' ὀρῶντ' ἐπίσταμαι
285 μάλιστα Φοίβῳ Τειρεσίαν, παρ' οὗ τις ἂν
σκοπῶν τάδ', ὧ' ἄναξ, ἐκμάθοι σαφέστατα.

ΟΙΔΙΠΟΥΣ.

ἀλλ' οὐκ ἐν ἀργοῖς αὐδὲ τοῦτ' ἐπραξάμην.
ἔπεμψα γάρ, Κρέοντος εἰπόντος, διπλοῦς

πομπούς · πάλαι δὲ μὴ παρῶν θαυμάζεται.

ΧΟΡΟΣ

καὶ μὴν τὰ γ' ἄλλα κῶφα καὶ παλαί' ἔπη. 290

ΟΙΔΙΠΟΤΣ.

τὰ ποῖα ταῦτα ; πάντα γὰρ σκοπῶ λόγον.

ΧΟΡΟΣ.

θανεῖν ἐλέχθη πρὸς τινῶν ὁδοιπόρων.

ΟΙΔΙΠΟΤΣ.

ἤκουσα καγὼ · τὸν δ' ἰδόντι οὐδεὶς ὄρα.

ΧΟΡΟΣ.

ἀλλ' εἴ τι μὲν δὴ δείματός γ' ἔχει μέρος,
τὰς σὰς ἀκούων οὐ μενεῖ τοιάδ' ἄρας. 295

ΟΙΔΙΠΟΤΣ.

ᾧ μῆστι δρωῶντι τάρβος, οὐδ' ἔπος φοβεῖ.

ΧΟΡΟΣ.

ἀλλ' οὐξελέγξαν αὐτόν ἐστιν · οἶδε γὰρ
τὸν θεῖον ἤδη μάντιν ὧδ' ἄγουσιν, ᾧ
τὰ ληθές ἐμπέφυκεν ἀνθρώπων μάντιν.

ΟΙΔΙΠΟΤΣ.

ὦ πάντα νομῶν, Τειρεσία, διδασκία τε, 300

ἄρρητά τ', οὐράνιά τε, καὶ χθονοσιβῆ,
πόλιν μὲν, εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὅμως,
οἷα νόσφ' ξύνεστιν · ἧς σε προστάτην
σωτήρ' αἶ τ', ὧ' νὰξ, μῦνον ἐξευρίσκομεν.

Φοῖβος γὰρ, εἰ καὶ μὴ κλύεις τῶνδ' ἀγγέλων, 305

πέμψασιν ἡμῖν ἀντέπεμψεν, ἔκλυσεν
μόνην ἂν ἐλθεῖν τοῦδε τοῦ νοσήματος,
εἰ τοὺς κτανόντας Λαῖον, μαθόντας εὖ,

κτείναιμεν, ἣ γῆς φυγάδας ἐκπεμψαίμεθα.

- 310 σὺ δ' οὖν, φθονήσας μῆτι' ἀπ' οἰωνῶν φάτιν,
μῆτι' εἴ τι ν' ἄλλην μαντικῆς ἔχεις ὁδόν,
ῥῦσαι σεαυτὸν καὶ πόλιν, ῥῦσαι δ' ἐμέ,
ῥῦσαι δὲ πᾶν μίασμα τοῦ τεθνηκότος.
ἐν σοὶ γάρ ἐσμεν · ἄνδρα δ' ὠφελεῖν ἀφ' ὧν

- 315 ἔχοι τε καὶ δύναιτο, κάλλιστος πόνων.

ΤΕΙΡΕΣΙΑΣ.

φεῦ, φεῦ · φρονεῖν ὡς δεινόν, ἐνθά μὴ τέλη
λύτῃ φρονοῦντι. ταῦτα γὰρ καλῶς ἐγὼ
εἰδὼς διώλεσ'. οὐ γὰρ ἂν δεῦρ' ἐκόμην.

ΟΙΔΙΠΟΥΣ.

τί δ' ἔστιν; ὡς ἄθυμος εἰσελήλυθας.

ΤΕΙΡΕΣΙΑΣ.

- 320 ἄφες μ' ἐς οἴκους · ῥᾴστα γὰρ τὸ σὸν τε σὺ,
κἀγὼ διοίσω τοῦμόν, ἣν ἐμοὶ πίθη.

ΟΙΔΙΠΟΥΣ.

οὔτ' ἐννομ' εἶπας, οὔτε προσφιλές πόλει
τῇδ', ἣ σ' ἔθρεψε, τήνδ' ἀποστερωὼν φάτιν.

ΤΕΙΡΕΣΙΑΣ.

- ὁρῶ γὰρ οὐδέ σοι τὸ σὸν φώνημ' ἰὼν
325 πρὸς καιρόν · ὡς οὖν μηδ' ἐγὼ ταυτὸν πάθω.

ΧΟΡΟΣ.

μὴ, πρὸς θεῶν, φρονῶν γ' ἀποστραφῆς, ἐπεὶ
πάντες σὲ προσκυνοῦμεν οἷδ' ἐκτῆριοι.

ΤΕΙΡΕΣΙΑΣ.

πάντες γὰρ οὐ φρονεῖ· ἐγὼ δ' οὐ μὴ ποτε
τάμ' ὡς ἂν εἴπω, μὴ τὰ σ' ἐκφήνω κακά.

ΟΙΔΙΠΟΥΣ.

τί φῆς ; ξυνειδὼς οὐ φράσεις, ἀλλ' ἐννοεῖς 330
 ἡμᾶς προδοῦναι, καὶ καταφθεῖραι πόλιν ;

ΤΕΙΡΕΣΙΑΣ.

ἐγὼ οὐτ' ἐμαντὸν, οὔτε σ' ἀλγυνῶ. τί ταῦτ'
 ἄλλως ἐλέγχεις ; οὐ γὰρ ἂν πύθοιό μου.

ΟΙΔΙΠΟΥΣ.

οὐκ, ὦ κακῶν κάκιστε, καὶ γὰρ ἂν πέτρου
 φύσιν σύ γ' ὀργάνειας, ἐξερεῖς ποτέ ; 335
 ἀλλ' ὧδ' ἄτεγκτος κατελεύτητος φανεῖ ;

ΤΕΙΡΕΣΙΑΣ.

ὀργὴν ἐμέμψω τὴν ἐμήν· τὴν σὴν δ' ὁμοῦ
 ναίουσαν οὐ κατεῖδες, ἀλλ' ἐμέ ψέγεις.

ΟΙΔΙΠΟΥΣ.

τίς γὰρ τοιαῦτ' ἂν οὐκ ἂν ὀργίζοιτ' ἔπη
 κλύων, ἃ νῦν σὺ τήνδ' ἀτιμάζεις πόλιν ; 340

ΤΕΙΡΕΣΙΑΣ.

ἦξει γὰρ αὐτὰ, κἂν ἐγὼ σιγῇ σιέγω.

ΟΙΔΙΠΟΥΣ.

οὐκοῦν ἄγ' ἦξει καὶ σέ χρη' λέγειν ἐμοί.

ΤΕΙΡΕΣΙΑΣ.

οὐκ ἂν πέρα φράσαιμι. πρὸς ταῦτ', εἰ θέλεις,
 θυμοῦ δι' ὀργῆς, ἥτις ἀγρωιότατη.

ΟΙΔΙΠΟΥΣ.

καὶ μὴν παρήσω γ' οὐδέν, ὥς ὀργῆς ἔχω, 345
 ἅπερ ζυνήμι. ἴσθι γὰρ δοκῶν ἐμοί
 καὶ ξυμφυτεῦσαι τοῦργον, εἰργάσθαι θ', ὅσον
 μὴ χερσὶ καίνων· εἰ δ' ἐτύγχανες βλέπων,

καὶ τοῦργον ἂν σοῦ τοῦτ' ἔφην εἶναι μόνου.

ΤΕΙΡΕΣΙΑΣ.

350 ἄληθες, ἔννέπω σέ τῳ κηρύγματι,
ᾧπερ προεῖπας, ἐμμένειν, καὶ ἡμέρας
τῆς νῦν προσανδᾶν μήτε τούσδε, μήτ' ἐμέ,
ὥς ὄντι γῆς τῆςδ' ἀνοσίφ' μιᾶστορι.

ΟΙΔΙΠΟΥΣ.

οὕτως ἀναιδῶς ἐξεκίνησας τόδε

355 τὸ ῥῆμα ; καὶ που τοῦτο φεύξεσθαι δοκεῖς ;

ΤΕΙΡΕΣΙΑΣ.

πέφευγα· τὰ ληθῆς γὰρ ἰσχύον τρέφω.

ΟΙΔΙΠΟΥΣ.

πρὸς τοῦ διδαχθεῖς ; σὺ γὰρ ἐκ γε τῆς τέχνης.

ΤΕΙΡΕΣΙΑΣ.

πρὸς σοῦ. σὺ γάρ μ' ἄκοντα προὔτρεψω λέγειν.

ΟΙΔΙΠΟΥΣ.

ποῖον λόγον ; λέγ' αὐθις, ὥς μᾶλλον μάθω.

ΤΕΙΡΕΣΙΑΣ.

360 οὐχὶ ξυνῆκας πρόσθεν, ἢ ἔκπειρά λόγων ;

ΟΙΔΙΠΟΥΣ.

οὐχ ὥστε γ' εἰπεῖν γνωστόν· ἀλλ' αὐθις φράσον.

ΤΕΙΡΕΣΙΑΣ.

φονέα σε φημι τάνδρᾶς, οὐ ζητεῖς, κυρεῖν.

ΟΙΔΙΠΟΥΣ.

ἀλλ' οὐ τι χαίρων δὲς γε πημονὰς ἐρεῖς.

ΤΕΙΡΕΣΙΑΣ.

εἶπω τι δῆτα καὶ ἄλλ', ἵν' ὀργῇ πλέον ;

ΟΙΔΙΠΟΥΣ.

365 ὅσον γε χρεῖς : ὥς μάτην εἰρήσεται.

ΤΕΙΡΕΣΙΑΣ.

λεληθέναι σε φημι σὺν τοῖς φιλτάτοις
αἰσχισθ' ὀμιλοῦντί, οὐδ' ὀράν, ἴν' εἴ κακοῦ.

ΟΙΔΙΠΟΥΣ

ἦ καὶ γεγηθῶς ταῦτ' αἰεὶ λέξεν δοκεῖς;

ΤΕΙΡΕΣΙΑΣ.

εἵπερ τί γ' ἐστὶ τῆς ἀληθείας σθένος.

ΟΙΔΙΠΟΥΣ.

ἀλλ' ἔστι, πλήν σοί. σοὶ δέ τοῦτ' οὐκ ἔστ', ἐπεὶ 370
τυφλός τ' ἄ τ' ὦτα, τόν τε νοῦν, τ' ἄ τ' ὄμματ' εἶ.

ΤΕΙΡΕΣΙΑΣ.

σὺ δ' ἄθλιός γε ταῦτ' ὀνειδίζων, ἃ σοὶ
οὐδεὶς ὅς οὐχὶ τῶνδ' ὀνειδιεῖ τάχα.

ΟΙΔΙΠΟΥΣ.

μῖᾶς τρέφῃ πρὸς νυκτὸς, ὥστε μῆτ' ἐμέ,
μῆτ' ἄλλον, ὅστις φῶς ὀρά, βλάψαι ποτ' ἄν. 375

ΤΕΙΡΕΣΙΑΣ.

οὐ γὰρ σέ μοῖρα πρὸς γ' ἐμοῦ πεσεῖν, ἐπεὶ
ἱκανὸς Ἀπόλλων, ὃ τ' ἄδ' ἐκπράττει μέλει.

ΟΙΔΙΠΟΥΣ.

Κρέοντος, ἣ σοῦ ταῦτα τάξευρήματα;

ΤΕΙΡΕΣΙΑΣ.

Κρέων δέ σοι πῆμ' οὐδέν· ἀλλ' αὐτοὺς σὺ σοί.

ΟΙΔΙΠΟΥΣ.

ὦ πλοῦτε, καὶ τυραννί, καὶ τέχνη τέχνης 380
ὑπερφέρουσα τῷ πολυζήλῳ βίῳ,
ὅσος παρ' ὑμῖν ὁ φθόνος φυλάσσεται,
εἰ τῆσδέ γ' ἀρχῆς σῦνεχ', ἣν ἐμοὶ πόλις

- δωρητὸν, οὐκ αἰτητὸν, εἰσεχείρισε,
 385 ταύτης Κρέων ὁ πιστὸς, οὐξ ἀρχῆς φίλος,
 λάθρα μὲν ὑπελθὼν ἐκβαλεῖν ἱμείρεται,
 ὑφείς μάγον τοιόνδε μηχανορῥάφον, †
 δόλιον, ἀγύρτην, ὅστις ἐν τοῖς κέρδεσι
 μόνον δέδορκε, τὴν τέχνην δ' ἔφνυφλός.
 390 ἔπει, φέρ' εἶπέ, ποῦ σὺ μάντις εἴ σαφής;
 πῶς οὐχ, ὅθ' ἡ ῥαψῶδὸς ἐνθάδ' ἦν κύων,
 ἡῦδας τι τοῖσδ' ἀστοῖσιν ἐκλυτήριον;
 καττοι τὸ γ' αἶνιγμ' οὐχὶ τοῦ πιονίως ἦν
 ἀνδρὸς διεπιεῖν, ἀλλὰ μαντείας ἔδει.
 395 ἦν οὐτ' ἀπ' οἰωνῶν σὺ προῦφάνης ἔχων,
 οὐτ' ἐκ θεῶν του γνωτόν· ἀλλ' ἐγὼ μολῶν,
 ὁ μηδὲν εἰδὼς Οἰδίπους ἔπαυσά νεν,
 γνώμη κυρήσας, οὐδ' ἀπ' οἰωνῶν μαθὼν.
 ὃν δὴ σὺ πειρᾶς ἐκβαλεῖν, δοκῶν θρόνοις
 400 παραστατήσῃν τοῖς Κρεοντείοις πέλας.
 κλαίων δοκεῖς μοι καὶ σὺ, χῶ ξυνθεῖς τάδε,
 ἀγῆλατήσῃν· εἰ δὲ μὴ δόκεῖς γέρον
 εἶναι, παθὼν ἔγνωσ' ἂν οἷά περ φρονεῖς.

ΧΟΡΟΣ.

- ἡμῖν μὲν εἰκάζουσι καὶ τὰ τοῦδ' ἔπη
 405 ὀργῇ λελέχθαι καὶ τὰ σ', Οἰδίπου, δοκεῖ.
 δεῖ δ' οὐ τοιούτων, ἀλλ' ὅπως τὰ τοῦ θεοῦ
 μαντεῖ' ἄριστα λύσομεν, τόδε σκοπεῖν.

ΤΕΙΡΕΣΙΑΣ.

εἰ καὶ τυραννεῖς, ἐξισωτέον τὸ γούν
 ἔσ' ἀντιλέξαι· τοῦδε γὰρ καὶ γὰρ κρατῶ,

οὐ γάρ τι σοὶ ζῶ δοῦλος, ἀλλὰ Λοξία· 410

ᾧσι σὺ Κρέοντος προστάτου γεγράψομαι.

λέγω δ', ἐπειδὴ καὶ τυφλὸν μ' ὠνείδισας,

σὺ, καὶ θεδορκῶς, οὐ βλέπεις, ἵν' εἴ κακοῦ,

οὐδ' ἐνθα ναίεις, οὐδ' ὅτων οἴκεῖς μέτα.

ἄρ' οἶσθ', ἀφ' ὧν εἴ; καὶ λέληθας ἐχθρός ὧν 415

τοῖς σοῖσιν αὐτοῦ νέρθε, καπὶ γῆς ἄνω.

καί σ' ἀμφιπλήξῃ μητρός τε καὶ τοῦ σοῦ πατρὸς

ἐλαῖ ποί ἐκ γῆς τῆςδε δεινόπους ἀρά,

βλέποντα νῦν μὲν ὄρθ', ἔπειτα δὲ σκότιον.

βοῆς, δὲ τῆς σῆς ποῖος οὐκ ἔσται λιμὴν; 420

ποῖος Κιθαιρῶν σὺ χλὶ σύμφωνος τάχα,

ὅταν καταίσθῃ τὸν ὑμέναιον, ὃν δόμοις

ἄνθρωπον εἰσελάουσας, εὐπλοίας τυχών;

ἄλλων δὲ πλῆθος οὐκ ἐπαισθάνει κακῶν,

ἃ σ' ἐξισώσει σοὶ τε καὶ τοῖς σοῖς τέκνοις. 425

πρὸς ταῦτα καὶ Κρέοντα καὶ τοῦμόν στόμα

προπηλάκιζε. σοῦ γὰρ οὐκ ἔστι βροτῶν

κάκιον ὅστις ἐκτριβῆσεται ποτε.

ΟΙΔΙΠΟΥΣ.

ἢ ταῦτα δῆτ' ἀνεκτὰ πρὸς τούτου κλύειν;

οὐκ εἰς ὄλεθρον; οὐχὶ θάσσον; οὐ πάλιν 430

ἄπορρός οἴκων τῶνδ' ἀποστραφεῖς ἄπει;

ΤΕΙΡΕΣΙΑΣ.

οὐδ' ἐκόμην ἔγωγ' ἄν, εἰ σὺ μὴ κάλεις.

ΟΙΔΙΠΟΥΣ.

οὐ γάρ τί σ' ἤδη μῶρα φωνήσονται, ἐπεὶ

σχολῇ γ' ἄν οἴκους τοὺς ἐμούς ἐστειλάμην.

ΤΕΙΡΕΣΙΑΣ

- 435 ἡμεῖς τοιολὸν ἔφουμεν, ὥς μὲν σοι δοκεῖ,
μῶροι· γονεῦσι δ', οἳ σ' ἔφυσαν, ἔμφρονες,

ΟΙΔΙΠΟΥΣ.

ποίοισι; μεῖνον. τίς δέ μ' ἐκφύει βροτῶν;

ΤΕΙΡΕΣΙΑΣ.

ἦδ' ἡμέρα φύσει σε καὶ διαφθερεῖ.

ΟΙΔΙΠΟΥΣ.

ὥς πάντ' ἄγαν ἀνικτὰ κάσασθ' ἔλεις.

ΤΕΙΡΕΣΙΑΣ.

- 440 οὐκ οὖν ταῦτ' ἄριστος εὐρίσκειν ἔφυς;

ΟΙΔΙΠΟΥΣ.

τοιαῦτ' ὀνειδίζ', οἷς ἔμ' εὐρήσεις μέγαν.

ΤΕΙΡΕΣΙΑΣ.

αὕτη γε μέντοι σ' ἡ τύχη διώλεσεν.

ΟΙΔΙΠΟΥΣ.

ἀλλ' εἰ πόλιν τήνδ' ἐξέσωσ', οὐ μοι μέλει.

ΤΕΙΡΕΣΙΑΣ.

ἄπειμι τοίνυν· καὶ σὺ, παῖ, κόμιζε με.

ΟΙΔΙΠΟΥΣ.

- 445 κόμιζέτω δ' ἦθ'· ὥς παρὼν τὰ γ' ἐμποδῶν
ὀχλεῖς, σπυγχεῖς τ' ἂν οὐκ ἂν ἀλγύναις πλέον.

ΤΕΙΡΕΣΙΑΣ.

εἰπὼν ἄπειμ', ὧν οὐνεκ' ἦλθον, οὐ τὸ σὸν
δείσας πρόσσωπον. σὺ γάρ ἐσθ' ὅπου μ' ὀλεῖς.
λέγω δέ σοι τὸν ἄνδρα τοῦτον, ὃν πάλαι

- 450 ξητεῖς ἀπειλῶν, κἀνακηρύσσων φόνον
τὸν Λαίεων, οὗτός ἐστιν ἐνθάδε,

ξένος, λόγῳ μέτοικος, εἶτα δ' ἐγγενὴς
 φανήσεται Θηβαῖος· οὐδ' ἡσθήσεται
 τῇ ξυμφορᾷ. τυφλὸς γάρ ἐκ δεδορκότος,
 καὶ πτωχὸς ἀντὶ πλουσίου, ξένην ἐπι,
 σκήπτρῳ προδεδεικνύς, γαῖαν ἐμπορεύσεται.
 φανήσεται δὲ παῖσι τοῖς αὐτοῦ ξυνῶν
 ἀδελφὸς αὐτὸς καὶ πατὴρ, καὶ ἥς ἔφυ
 γυναικὸς, υἱὸς καὶ πόσις, καὶ τοῦ πατρὸς
 ὁμόσπορός τε καὶ φονεὺς. καὶ ταῦτ', ἰὼν
 ἔσω, λογίζου· καὶ λάβῃς μ' ἐψευσμένον,
 φάσκειν ἔμ' ἤδη μαντικῇ μηδὲν φρονεῖν.

455

460

ΧΟΡΟΣ.

Τίς, ὄντιν' ἃ θεσπιέλπει στρ. α'.
 Δελφίς εἶπε πέτρα
 ἄρρητ' ἄρρητων τελέσαντα 465
 φοινίαισι χερσίν;
 ὦρα νιν ἀελλάδων ἱππῶν
 σθεναρώτερον φυγᾶ πόδα νομαῖν.
 ἔνοπλος γὰρ ἐπ' αὐτὸν ἐπενθρῶσκει
 πυρὶ καὶ στεροπαῖς ὁ Διὸς γενέας· 470
 δεῖναι δ' ἅμ' ἐπονται
 Κῆρες ἀπλάκῃτοι.
 ἔλαμψε γὰρ τοῦ νιφόεντος ἀντ. α'.
 ἀρτίως φανεῖσα
 φάμα Παρνασσῷ, τὸν ἄθλων 475
 ἄνδρα πάντ' ἰχνεύειν.
 φοιτᾷ γὰρ ὑπ' ἀγροῖαν ὕλαν
 ἀνά τ' ἄντρα καὶ πέτρας, ὥς ταῦρος,

- μέλεος μελέω ποδὺν χηρεύων,
 480 τὰ μεσόμφαλα γὰς ἀπονοσφλίζων
 μαντεῖα· τὰ δ' αἰεὶ
 ζῶντα περιποιᾶται.
 δευνὰ μὲν οὖν δευνὰ ταράσσει σιρ. β'
 σοφὸς οἰωνοθέτας,
 485 οὔτε δοκοῦντ', οὔτ' ἀποφάσκονθ'·
 ὅ, τι λέξω δ' ἀπορῶ.
 πέτομαι δ' ἐλπίσιν,
 οὔτ' ἐνθάδ' ὄρων, οὔτ' ὀπίσω.
 τί γὰρ ἢ Λαβδακίδαις, ἢ τῷ
 490 Πολύβου νεῖκος ἔχειτ' ;
 οὔτε πάροιθ' ἐν ποτ' ἔγωγ'
 οὔτε τανῦν πῶ ἔμαθον, πρὸς οἷου
 χρησάμενος δὴ βασάνῳ,
 ἐπὶ τὰν ἐπίδαμον
 495 φάτιν εἰμὶ Οἰδιπόδα,
 Λαβδακίδαις ἐπίκουρος
 ἀδῆλων θανάτων.
 ἀλλ' ὁ μὲν οὖν Ζεὺς, ὅ τ' Ἀπόλλων ἀνι. β'
 ξυνετοί, καὶ τὰ βροτιῶν
 500 εἰδότες· ἀνδρῶν δ' ὅτι μάντις
 πλεόν, ἢ γὰρ φέρεται,
 κρίσις οὐκ ἔστιν ἀ-
 ληθής· σοφία δ' ἂν σοφίαν
 παραμείψειεν ἀνὴρ. ἀλλ' οὔ-
 505 ποτ' ἔγωγ' ἂν, πρὶν ἰδοίμ'
 ὀρθὸν ἔπος, μεμφομένων

ἂν καταφαίην. φανερά γὰρ ἐπ' αὐ-
 τῷ περόεσσο ἦλθε κόρα
 ποτὲ, καὶ σοφὸς ὦφθη,
 βασάνῳ θ' ἡδύπολις.
 τῷ ἀπ' ἐμᾶς φρενὸς σὺ ποτ'
 ὀφλήσει κακίαν.

510

ΚΡΕΩΝ.

Ἄνδρες πολῖται, δεῖν' ἔπη πεπυσμένος
 κατηγορεῖν μου τὸν τύραννον Οἰδίπουν,
 πάρειμι ἀτλητῶν. εἰ γὰρ ἐν ταῖς ξυμφοραῖς
 ταῖς νῦν νομίζει πρὸς γ' ἐμοῦ πεπονθέναι
 λόγουςιν εἴτ' ἔργοισιν εἰς βλάβην φέρον,
 οὐ τοι βίου μοι τοῦ μακραίωνος πόθος,
 φέροντι τήνδε βάξιν. οὐ γὰρ εἰς ἀπλοῦν
 ἢ ξημία μοι τοῦ λόγου τούτου φέρει,
 ἀλλ' ἐς μέγιστον, εἰ κακὸς μὲν ἐν πόλει,
 κακὸς δὲ πρὸς σοῦ καὶ φίλων κεκλήσομαι.

515

520

ΧΟΡΟΣ.

ἀλλ' ἦλθε μὲν δὴ τοῦτο τοῦνειδὸς τάχ' ἂν
 ὀργῇ βιασθὲν μάλλον, ἢ γνώμῃ φρενῶν.

ΚΡΕΩΝ.

πρὸς τοῦ δ' ἐφάνθη, ταῖς ἐμαῖς γνώμαις ὅτι
 πεισθεῖς ὁ μάντις τοὺς λόγους ψευδεῖς λέγει;

525

ΧΟΡΟΣ.

ἡνδᾶτο μὲν τάδ' · οἶδα δ' οὐ γνώμῃ τέτι.

ΚΡΕΩΝ.

ἐξ ὀμμάτων δ' ὀρθῶν τε καὶ ὀρθῆς φρενὸς
 κατηγορεῖτο τοῦ πικλήμα τοῦτό μου;

ΧΟΡΟΣ.

- 530 οὐκ οἶδ' ἅ γὰρ δρῶσ' οἱ κρατοῦντες, οὐχ ὁρῶ.
αὐτοὺς δ' ὅδ' ἤδη θωμάτων ἔξω περᾶ.

ΟΙΔΙΠΟΥΣ.

- οὗτος σὺ, πῶς δεῦρ' ἦλθες; ἢ τοσόνδ' ἔχεις
τόλμης πρόσωπον, ὥστε τὰς ἐμὰς στέγας
ἵκον, φονεὺς ὧν τοῦδε τάνδρὸς ἐμφανῶς,
535 λησιτῆς τ' ἐναργῆς τῆς ἐμῆς τυραννίδος;
φέρ' εἰπέ πρὸς θεῶν, δειλίαν ἢ μωρίαν
ἰδῶν τὰν ἐν ἐμοί, ταῦτ' ἐβουλεύσω ποιεῖν;
ἢ τούργον ὥς οὐ γνωρίσοιμί σου τόδε
δόλφ προσέρπον, κοῦκ ἀλεξοίμην μαθῶν;
540 ἄρ' οὐχὶ μῶρόν ἐστι τοῦγχείρημά σου,
ἄνευ τε πλήθους καὶ φίλων τυραννίδα
θηρᾶν, ὃ πλήθει χρήμασιν θ' ἀλίσκεται;

ΚΡΕΩΝ.

οἷσθ' ὥς ποιήσον; ἀνὶ τῶν εἰρημένων
ἴσ' ἀντάκουσον, κατὰ κρῖν' αὐτοὺς μαθῶν.

ΟΙΔΙΠΟΥΣ.

- 545 λέγειν σὺ δεινός· μανθάνειν δ' ἐγὼ κακὸς
σοῦ. δυσμενῇ γὰρ καὶ βαρύν σ' εὖρηκ' ἐμοί.

ΚΡΕΩΝ.

τοῦτ' αὐτὸ νῦν μου πρῶτ' ἄκουσον ὥς ἐρῶ.

ΟΙΔΙΠΟΥΣ.

τοῦτ' αὐτὸ μή μοι φράζ', ὅπως οὐκ εἷ κακός.

ΚΡΕΩΝ.

εἴ τοι νομίζεις κτήμα ^{αὐτῶν} τὴν ἀνθαδίαν

- 550 εἶναί τι τοῦ νοῦ χωρὶς, οὐκ ὀρθῶς φρονεῖς.

ΟΙΔΙΠΟΥΣ.

εἴ τοι νομίζεις ἄνδρα συγγενῇ κακῶς
δρῶν οὐχ ὑφέξειν τὴν δίκην, οὐκ εὖ φρονεῖς.

ΚΡΕΩΝ.

ξύμφημί σοι ταῦτ' ἐνδίκ' εἰρησθαι· τὸ δὲ
πάθημ', ὅποιον φῆς παθεῖν, διδάσκέ με.

ΟΙΔΙΠΟΥΣ.

ἔπειθες, ἢ οὐκ ἔπειθες, ὥς χρεῖή μ' ἐπὶ
τὸν σεμνόμεντιν ἄνδρα πέμψασθαι τινα; 555

ΚΡΕΩΝ.

καὶ νῦν ἔθ' αὐτός εἰμι τῷ βουλευέματι.

ΟΙΔΙΠΟΥΣ.

πόσον τίν' ἤδη δῆθ' ὁ Λαῖος χρόνον—

ΚΡΕΩΝ.

δέδρακε ποῖον ἔργον; οὐ γὰρ ἐννοῶ.

ΟΙΔΙΠΟΥΣ.

ἄφαντος ἔρρει θανάσιμα χειρώματι; 560

ΚΡΕΩΝ.

μακροὶ παλαιοὶ τ' ἂν μετρηθεῖεν χρόνοι.

ΟΙΔΙΠΟΥΣ.

τοῖ' οὖν ὁ μάντις οὗτος ἦν ἐν τῇ τέχνῃ;

ΚΡΕΩΝ.

σοφός γ' ὁμοίως, καὶ ἴσου τιμώμενος.

ΟΙΔΙΠΟΥΣ.

ἐμνήσατ' οὖν ἐμοῦ τι τῷ τοί' ἐν χρόνῳ;

ΚΡΕΩΝ.

οὐκ οὖν, ἐμοῦ γ' ἐστῶτος οὐδαμοῦ πέλας. 565

ΟΙΔΙΠΟΥΣ.

ἀλλ' οὐκ ἔρευναν τοῦ θανόντος ἔσχετε;

ΚΡΕΩΝ.

παρέσχομεν, (πῶς δ' οὐχί;) κοῦκ ἠκούσαμεν.

ΟΙΔΙΠΟΤΣ.

πῶς οὖν τόθ' οὔτος ὁ σοφὸς οὐκ ἤνθα τάδε;

ΚΡΕΩΝ.

οὐκ οἶδ'· ἐφ' οἷς γὰρ μὴ φρονῶ, σιγαῖν φιλῶ.

ΟΙΔΙΠΟΤΣ.

570 το σὸν δέ γ' οἶσθα, καὶ λέγοις ἂν εὖ φρονῶν.

ΚΡΕΩΝ.

ποῖον τόδ'; εἰ γὰρ οἶδά γ', οὐκ ἄρνήσομαι.

ΟΙΔΙΠΟΤΣ.

ὅθ' οὐνεκ', εἰ μὴ σοὶ ζυνῆλθε, τὰς ἐμὰς

οὐκ ἂν ποτ' εἶπε Λαίτου διαφθοράς.

ΚΡΕΩΝ.

εἰ μὲν λέγει τάδ', αὐτὸς οἶσθ'· ἐγὼ δέ σου

575 μαθεῖν δικαίῳ ταῦθ', ἅπερ κάμου σὺ νῦν.

ΟΙΔΙΠΟΤΣ.

ἐκμάνθαν'· οὐ γὰρ δὴ φονεὺς ἀλώσομαι.

ΚΡΕΩΝ.

τί δῆτι; ἀδελφὴν τὴν ἐμὴν γήμας ἔχεις;

ΟΙΔΙΠΟΤΣ.

ἄρνησις οὐκ ἔνεστιν ὧν ἀνιστορεῖς.

ΚΡΕΩΝ.

ἄρχεις δ' ἐκείνη ταῦτα, γῆς ἴσον νέμων;

ΟΙΔΙΠΟΤΣ.

580 ἂν ἦ θέλουσα, πάντ' ἐμοῦ κομίζεται.

ΚΡΕΩΝ.

οὐκ οὖν ἰσοῦμαι σφαῖν ἐγὼ δυοῖν τρίτος;

ΟΙΔΙΠΟΤΣ.

ἐνταῦθα γὰρ δὴ καὶ κακὸς φαίνει φίλος.

ΚΡΕΩΝ.

οὐκ, εἰ διδοίης γ', ὥς ἐγὼ, σαυτῷ λόγον.
 σκέψαι δὲ τοῦτο πρῶτον, εἴ τιν' ἂν δοκεῖς
 ἄρχειν ἐλέσθαι ξὺν φόβοισι μᾶλλον, ἢ 585
 ἄτρεστον εὖδοντ', εἰ τὰ γ' αὖθ' ἔξει κράτη.
 ἐγὼ μὲν οὖν οὔτ' αὐτὸς ἰμείρων ἔφην
 τύραννος εἶναι μᾶλλον, ἢ τύραννα δρᾶν,
 οὔτ' ἄλλος, ὅστις σωφρονεῖν ἐπίσταται.
 νῦν μὲν γὰρ ἐκ σοῦ πάντ' ἄνευ φόβου φέρω 590
 εἰ δ' αὐτὸς ἤρχον, πολλὰ κ' ἂν ἄκων ἔδρων.
 πῶς δ' ἦτ' ἐμοὶ τυραννὴς ἡδίων ἔχεν
 ἀρχῆς ἀλύπου καὶ δυναστείας ἔφην;
 οὐκ ὅσον τοσοῦτον ἠπατημένος κυρῶ,
 ὥστ' ἄλλα χρῆζειν, ἢ τὰ σὺν κέρδει καλά. 595
 νῦν πᾶσι χαίρω, νῦν με πᾶς ἀσπάζεται·
 νῦν οἱ σέθεν χρῆζοντες ἐκκαλοῦσί με.
 τὸ γὰρ τυχεῖν αὐτοῖς ἅπαντ' ἐνταῦθ' ἐνι.
 πῶς δ' ἦτ' ἐχὼ κεῖν, ἂν λάβοιμ', ἀφείς τάδε;
 οὐκ ἂν γένετο νοῦς κακὸς καλῶς φρονῶν. 600
 ἀλλ' οὔτ' ἐρασιῆς τῆςδε τῆς γνώμης ἔφην,
 οὔτ' ἂν μετ' ἄλλου δρῶντος ἂν τλαίην ποτέ.
 καὶ τῶνδ' ἔλεγχον, τοῦτο μὲν, Πυθῶδ' ἰὼν
 πεύθου, τὰ χρησθέντ' εἰ σαφῶς ἠγγειλά σοι·
 τοῦτ' ἄλλ' ἐάν με τῷ τερασκόπῳ λάβης 605
 κοινῇ τι βουλευσάντα, μή μ' ἀπλῇ κτάνης
 ψήφῳ, διπλῇ δέ, τῇ τ' ἐμῇ καὶ σῇ, λαβών.

γνώμη δ' ἀδήλη μή με χωρὶς αἰτῶ.
οὐ γὰρ δίκαιον οὔτε τοὺς κακοὺς μάτην

610 χρηστοὺς νομίζειν, οὔτε τοὺς χρηστοὺς κακοὺς.
φίλον γὰρ ἐσθλὸν ἐκβαλεῖν, ἴσον λέγω,
καὶ τὸν παρ' αὐτῷ βίοντον, ὃν πλεῖστον φιλεῖ.
ἀλλ' ἐν χρόνῳ γνώσει τὰδ' ἀσφαλῶς· ἐπεὶ
χρόνος δίκαιον ἄνδρα δείκνυσιν μόνος·

615 κακὸν δὲ καὶ ἐν ἡμέρᾳ γνοίης μῆ.

ΧΟΡΟΣ.

χαλῶς ἔλεξεν εὐλαβουμένῳ πεσεῖν,
ἄναξ. φρονεῖν γὰρ οἱ ταχεῖς οὐκ ἀσφαλεῖς.

ΟΙΔΙΠΟΤΣ.

ὅταν ταχύς τις οὐπιβουλεύων λάθῃ
χωρῇ, ταχὺν δεῖ καμὲ βουλευεῖν πάλιν.
620 εἰ δ' ἡσυχάζων προσμενῶ, τὰ τοῦδε μὲν
πεπραγμέν' ἔσται, τὰ μὰ δ' ἡμαρτημένα.

ΚΡΕΩΝ.

τί δῆτα χρήξεις; ἢ με γῆς ἔξω βαλεῖν;

ΟΙΔΙΠΟΤΣ.

ἥκιστα. θνήσκειν, οὐ φυγεῖν σε βούλομαι.

ΚΡΕΩΝ.

ὅταν προδείξης, οἷόν ἐστε τὸ φθονεῖν.

ΟΙΔΙΠΟΤΣ.

625 ὥς οὐχ ὑπέξων οὐδὲ πιστεύων λέγεις;

ΚΡΕΩΝ.

οὐ γὰρ φρονοῦντά σ' εὖ βλέπω.

ΟΙΔΙΠΟΤΣ.

τὸ γοῦν ἐμόν.

ΚΡΕΩΝ.

ἀλλ' ἐξ ἴσου δεῖ καμόν.

ΟΙΔΙΠΟΥΣ.

ἀλλ' ἔφης κακός.

ΚΡΕΩΝ.

εἰ δέ ξυνίης μηδέν;

ΘΙΔΙΠΟΥΣ.

ἄρκτέον γ' ὁμῶς.

ΚΡΕΩΝ.

οὐ τοι κακῶς γ' ἄρχοντος.

ΟΙΔΙΠΟΥΣ.

ὦ πόλις, πόλις.

ΚΡΕΩΝ.

καμοὶ πόλεως μέτεστιν, οὐχὶ σοὶ μόνῳ.

630

ΧΟΡΟΣ.

παύσασθ', ἄνακτες· καιρίαν δ' ὑμῖν ὀρώ
 τήνδ' ἐκ δόμων στείλουσιν Ἰοκάστην, μεθ' ἧς
 τὸ νῦν παρεστὼς νεῖκος εὖ θέσθαι χρεών.

ΙΟΚΑΣΤΗ.

τί τὴν ἄβουλον, ὦ ταλαίπωροι, σιάσιν
 γλώσσης ἐπήρατ', οὐδ' ἐπαισχύνεσθε, γῆς
 οὕτω νοσοῦσης, ἴθια κινουῦντες κακά;
 οὐκ εἴ σύ τ' οἶκος, σύ τε, Κρέων, κατὰ στέγας,
 καὶ μὴ τὸ μηδὲν ἄλγος εἰς μέγ' οἴσετε;

635

ΚΡΕΩΝ.

ὅμαιμε, δεινὰ μ' Οἰδίπους ὁ σὸς πόσις
 δρᾶσαι δίκαιοι, δυοῖν ἀποκρίνας κακοῖν,
 ἢ γῆς ἀπῶσαι πατρίδος, ἢ κτεῖναι λαβῶν.

640

ΟΙΔΙΠΟΥΣ.

ξύμφημι· δρῶντα γάρ νιν, ὃ γύναι, κακῶς
εἵληφα τοῦμὸν σῶμα σὺν τέχνῃ κακῇ.

ΚΡΕΩΝ.

μὴ νῦν ὀναίμην, ἀλλ' ἀραῖος, εἴ σέ τι
645 δέδρακ', ὀλοίμην, ὧν ἐπαιτιά με δρᾶν.

ΙΟΚΑΣΤΗ.

ὦ πρὸς θεῶν πίστευσον, Οἰδίπους, τάδε,
μάλιστα μὲν τόνδ' ὄρκον αἰδεσθεῖς θεῶν,
ἔπειτα καὶ μέ, τοὺςδε θ', οἳ πάρεισί σοι.

ΧΟΡΟΣ.

πιθοῦ θελήσας φρονήσας τ', σιρ. α'.
650 ἄναξ, λίσσομαι.

ΟΙΔΙΠΟΥΣ.

τί σοι θέλεις δῆτ' εἰκάθω;

ΧΟΡΟΣ.

τὸν οὔτε πρὶν νήπιον,
νῦν τ' ἐν ὄρκῳ μέγαν
καταδέσσει.

ΟΙΔΙΠΟΥΣ.

655 οἶσθ' οὖν ἂν χρήζεις;

ΧΟΡΟΣ.

οἶδα.

ΟΙΔΙΠΟΥΣ.

φράζε δὴ τί φής.

ΧΟΡΟΣ.

τὸν ἐναγῇ φίλον μὴ ποτ' ἐν αἰτέᾳ
σὺν ἀφανεῖ λόγῳ ἄτιμον βαλεῖν.

ΟΙΔΙΠΟΥΣ.

εὐ νῦν ἐπίστω, ταῦθ' ὅταν ζητῆς, ἐμοί
ζητῶν ὀλεθρον ἢ φυγὴν ἐκ τῆσδε γῆς.

ΧΟΡΟΣ.

οὐ τὸν πάντων θεῶν

στρ. β'. 660

θεὸν πρόμον Ἀλίων·

ἐπεὶ ἄθεος, ἄφιλος,

ὃ, τι πύματον ὀλοίμαν,

φρόνησιν εἰ τάνδ' ἔχω.

ἀλλὰ μοι δυσμόρῳ

665

γὰ φθίνουσα τρύχει ψυ-

χάν, καὶ τὰδ' εἰ κακοῖς

κακὰ προσάψει τοῖς πάλαι τὰ πρὸς σφῶν.

ΟΙΔΙΠΟΥΣ.

ὅδ' οὖν ἵτω, κεῖ χρεῖ με παντελῶς θανεῖν,

ἢ γῆς ἄτιμον τῆσδ' ἀπωσθῆναι βία.

670

τὸ γὰρ σὸν, οὐ τὸ τοῦδ' ἐποικτεῖρω στόμα

ἐλεινόν· οὗτος δ', ἐνθ' ἂν ἦ, στυγῆσεται.

ΚΡΕΩΝ.

στυγνὸς μὲν εἶκων δῆλος εἶ· βαρὺς δ', ὅταν

θυμοῦ περάσης. αἱ δὲ τοιαῦται φύσεις

αὐταῖς δικαίως εἰσὶν ἄλγιστα φέρειν.

675

ΟΙΔΙΠΟΥΣ.

οὐκ οὐκ μ' ἐάσεις, κακτὸς εἶ;

ΚΡΕΩΝ.

πορεύσομαι,

σοῦ μὲν πυχὼν ἀγνώτος, ἐν δὲ τοῖσδ' ἴσος.

ΧΟΡΟΣ.

γύναι, τί μέλλεις κομίζεαι ἀντι. α΄.
δόμων τόνδ' ἔσω;

ΙΟΚΑΣΤΗ.

680 μαθοῦσά γ', ἥτις ἡ τύχη.

ΧΟΡΟΣ.

δόκησις ἀγνώως λόγων
ἦλθε, δάπτει δέ και
τὸ μὴ ἔνδικον.

ΙΟΚΑΣΤΗ.

ἄμφοϊν ἀπ' αὐτοῖν;

ΧΟΡΟΣ.

ναίχι.

ΙΟΚΑΣΤΗ.

καὶ τίς ἦν λόγος;

ΧΟΡΟΣ.

685 ἄλις ἔμοιγ', ἄλις, γὰρ προπονουμένας,
φαίνει, ἐνθ' ἔληξεν, αὐτοῦ μένειν.

ΟΙΔΙΠΟΥΣ.

ὄρᾳς, ἢν ἦκεις, ἀγαθὸς ὦν γνώμην ἀνὴρ,
τοῦμόν παριεῖς καὶ καταμβλύνων κέαρ;

ΧΟΡΟΣ.

690 ἄναξ, εἶπον μὲν οὐχ ἀντι. β΄.
ἄπαξ μόνον, ἴσθι δέ
παραφρόνιμον, ἄπορον
ἐπὶ φρόνιμα πεφάνθαι μ'
ἄν, εἴ σε νουφίζομαι,
ὅς τ' ἐμὰν γὰρ φίλαν

ἐν πόνοις ἀλύνουσιν

695

καὶ ὀρθὸν οὖρισας·

ταῦν τε πομπὸς, εἰ δύναιτο, γίγνου.

ΙΟΚΑΣΤΗ.

πρὸς θεῶν δίδαξον καὶ μὲν, ἄναξ, οἷον ποτὲ
μῆνιν τοσὴνδε πράγματος στήσας ἔχεις.

ΟΙΔΙΠΟΤΣ.

ἔρῳ· σέ γὰρ τῶνδ' ἐς πλέον, γύναι, σέβω·
Κρέοντος, οἷά μοι βεβουλευκὼς ἔχει.

700

ΙΟΚΑΣΤΗ.

λέγ', εἰ σαφῶς τὸ νεῖκος ἐγκαλῶν ἐρεῖς.

ΟΙΔΙΠΟΤΣ.

φονέα με φησὶ Λαῖου καθεστάναι.

ΙΟΚΑΣΤΗ.

αὐτὸς ξυνειδὼς, ἢ μαθὼν ἄλλον πάρα;

ΟΙΔΙΠΟΤΣ.

μάντιν μὲν οὖν κακοῦργον· εἰσπέμψας, ἐπεὶ,
τό γ' εἰς ἑαυτὸν, πᾶν ἐλευθεροῖ στόμα.

705

ΙΟΚΑΣΤΗ.

σὺ νῦν ἀφείς σεαυτὸν, ὧν λέγεις πέρι,
ἐμοῦ πάκουσον, καὶ μάθ', οὐνεκ' ἐστί σοι
βρότειον οὐδὲν μάντικῆς ἔχον τέχνης.

φανῶ δέ σοι σημεῖα τῶνδε σύντομα.

710

χρησμός γὰρ ἦλθε Λαῖῳ ποτ', οὐκ ἔρῳ
Φοίβου γ' ἀπ' αὐτοῦ, τῶν δ' ὑπηρετιῶν ἀπο,
ὡς αὐτὸν ἤξει μοῖρα πρὸς παιδὸς θανεῖν,
ὅστις γένοιτ' ἐμοῦ τε κακείνου πάρα.

καὶ τὸν μὲν, ὥσπερ γ' ἡ φάτις, ξένοι ποτὲ

715

λησται φονεύουσ' ἐν τριπλαῖς ἀμαξιτοῖς·
 παιδὸς δὲ βλάστας, οὐ διέσχον ἡμέραι
 τρεῖς, καὶ νῦν ἄρθ' ἄρα κείνος ἐνζεύξας ποδοῖν,
 ἔρράσεν ἄλλων χερσὶν εἰς ἄβυστον ὄρος.

- 720 κἀνταῦθ' Ἀπόλλων οὔτ' ἐκείνον ἤνυσε
 φονέα γενέσθαι πατρὸς, οὔτε Λαῖον
 τὸ δεινὸν οὐφοβεῖται πρὸς παιδὸς παθεῖν.
 τοιαῦτα φῆμαι μαντικαὶ διώρισαν,
 ὧν ἐντρέπου. σὺ μηδέν. ὧν γὰρ ἂν θεὸς
 725 χρεῖαν ἐρευνᾷ, ῥαδίως αὐτὸς φανεῖ.

ΟΙΔΙΠΟΥΣ.

οἷόν μ' ἀκούσαντ' ἀρίτως ἔχει, γύναι,
 ψυχῆς πλάνημα, κἀνακίνησις φρενῶν.

ΙΟΚΑΣΤΗ.

ποιῆς μερίμνης τοῦθ' ὑποστραφείς λέγεις;

ΟΙΔΙΠΟΥΣ.

- ἔδοξ' ἀκούσαι σοῦ τόδ', ὥς ὁ Λαῖος
 730 κατασφαγείη πρὸς τριπλαῖς ἀμαξιτοῖς.

ΙΟΚΑΣΤΗ.

ἡδᾶτο γὰρ ταῦτ', οὐδέ πω λήξαντ' ἔχει.

ΟΙΔΙΠΟΥΣ.

καὶ ποῦ σθ' ὁ χῶρος οὗτος, οὗ τόδ' ἦν πάθος;

ΙΟΚΑΣΤΗ.

Φωκίς μὲν ἡ γῆ κληῖται· σχιστὴ δ' ὁδὸς
 ἐς ταῦτ' ὁ Δελφῶν καὶ τὸ Δαυλίας ἄγει.

ΟΙΔΙΠΟΥΣ.

- 735 καὶ τίς χρόνος τοῖςδ' ἐστὶν οὐξεληλυθώς;

ΙΟΚΛΑΣΤΗ.

σχεδόν τι πρόσθεν, ἢ σὺ τῆςδ' ἔχων χθονὸς
ἀρχὴν ἐφαίνου, ταῦτ' ἐκηρύχθη πόλει.

ΟΙΔΙΠΟΥΣ.

ὦ Ζεῦ, τί μου δρᾶσαι βεβούλευσαι πέρι ;

ΙΟΚΛΑΣΤΗ.

τί δ' ἔστι σοι τοῦτ', Οἰδίπουε, ἐνθύμιον ;

ΟΙΔΙΠΟΥΣ.

μή πώ μ' ἐρώτα. τὸν δὲ Λαῖον, φύσιν 740
τὴν εἶχε, φράζε, τίνα δ' ἀκμὴν ἤβης ἔχων.

ΙΟΚΛΑΣΤΗ.

μέγας, χροάζων ἄρτι λευκανθὲς κάρα,
μορφῆς δὲ τῆς σῆς οὐκ ἀπεσιάτει πολὺ.

ΟΙΔΙΠΟΥΣ.

οἷμοι τάλας · ἔοικ' ἐμαντὸν εἰς ἀράς
δεινὰς προβάλλων ἀρτίως οὐκ εἰδέναι. 745

ΙΟΚΛΑΣΤΗ.

πῶς φῆς ; ὀκνῶ τοι πρὸς δ' ἀποσκοποῦσ', ἄναξ.

ΟΙΔΙΠΟΥΣ.

δεινῶς ἀθυμῶ, μὴ βλέπων ὁ μάντις ἦ.
δείξεις δὲ μᾶλλον, ἣν ἐν ἐξείπῃς ἔτι.

ΙΟΚΛΑΣΤΗ.

καὶ μὴν ὀκνῶ μὲν · ἄν δ' ἔρη, μαθοῦσ' ἐρῶ.

ΟΙΔΙΠΟΥΣ.

πότερον ἐχώρει βαιὼς, ἢ πολλοὺς ἔχων 750
ἄνδρας λοχίας, οἳ' ἀνὴρ ἀρχηγέτης ;

ΙΟΚΛΑΣΤΗ.

πέντ' ἦσαν οἱ ξύμπαντες, ἐν δ' αὐτοῖσιν ἦν
κῆρυξ · ἀπήνη δ' ἦγε Λαῖον μία.

ΟΙΔΙΠΟΤΣ.

αἴ αἴ· τάδ' ἤδη διαφανῇ. τίς ἦν ποτέ
755 ὁ τοῦσδε λέξας τοὺς λόγους ὑμῖν, γύναι;

ΙΟΚΑΣΤΗ.

οἰκεύς τις, ὅσπερ ἔκει' ἐκσωθεὶς μόνος.

ΟΙΔΙΠΟΤΣ.

ἦ καὶν δόμοισι τυγχάνει τανῦν παρών;

ΙΟΚΑΣΤΗ.

οὐ δῆτι· ἀφ' οὗ γὰρ κεῖθεν ἦλθε, καὶ κράτη
σε' τ' εἶδ' ἔχοντα, Λαίϊόν τ' ὀλωλότα,
760 ἐξικέτευσε, τῆς ἐμῆς χειρὸς θιγών,
ἀγρούς σφε πέμπαι καὶ πλ ποιμνίων νομάς,
ὥς πλεῖστον εἶη τοῦδ' ἀποπιος ἄστεος,
καῖπεμψ' ἐγὼ νιν. ἄξιός γάρ ὃδε γ' ἀνὴρ
δοῦλος φέρειν ἦν τῆσδε καὶ μεῖζω χάριν.

ΟΙΔΙΠΟΤΣ.

765 πῶς ἂν μόλοι δῆθ' ἡμῖν ἐν τάχει πάλλιν;

ΙΟΚΑΣΤΗ.

πάρεστιν. ἀλλὰ πρὸς τί τοῦτ' ἐφίεσαι;

ΟΙΔΙΠΟΤΣ.

δέδοικ' ἐμαυτὸν, ὦ γύναι, μὴ πόλλ' ἄγαν
εἰρημέν' ἦ μρι, δι' ἃ νιν εἰσιδεῖν θέλω.

ΙΟΚΑΣΤΗ.

ἀλλ' ἵξεται μέν· ἀξία δέ που μαθεῖν
770 καγὼ τά γ' ἐν σοὶ δυσφόρως ἔχοντι, ἄναξ.

ΟΙΔΙΠΟΤΣ.

κοῦ μὴ στερηθῆς γ', ἐς τοσοῦτον ἐλπίδων
ἐμοῦ βεβῶτος. τῷ γὰρ ἂν καὶ μεῖζονι

λέξαιμ' ἂν ἡ σοί, διὰ τύχης τοιαῦδ' ἰών ;
 Ἔμοι πατὴρ μὲν Πόλυβος ἦν Κορίνθιος,
 μήτηρ δὲ Μερόπη Δωρίς. ἡγόμεν δ' ἀνὴρ 775
 ἀσίων μέγιστος τῶν ἐκεῖ, πρὶν μοι τύχη
 τοιαδ' ἐπέστη, θαυμάσαι μὲν ἀξία,
 σπουδῆς γε μέντοι τῆς ἐμῆς οὐκ ἀξία.
 ἀνὴρ γὰρ ἐν δειπνοῖς μ' ὑπερπλησθεὶς μέθης
 καλεῖ παρ' οἴνῳ, πλαστοὺς ὥς εἶην πατρί. 780
 καὶ γὰρ βαρυνθεὶς, τὴν μὲν οὖσαν ἡμέραν
 μόλις κατέσχον· θ' αὐτέρῃ δ' ἰὼν πέλας.
 μητρὸς πατρός τ', ἠλεγχον· οἱ δὲ δυσφόρως
 τοῦννεϊδος ἦγον τῷ μεθέντι τὸν λόγον.
 καὶ γὰρ τὰ μὲν κείνοιον ἑτερπύομεν, ὅμως δ' 785
 ἐκνίζε μ' αἰεὶ τοῦθ'· ὑφείρπε γὰρ πολὺ.
 λάθρα δὲ μητρὸς καὶ πατρὸς πορεύομαι
 Πυθώδε. καὶ μ' ὁ Φοῖβος ὦν μὲν ἐκόμεν
 ἄτιμον ἐξέπεμψεν· ἄλλα δ' ἄθλια
 καὶ δευνὰ καὶ δύστηνα προῦφάνη λέγων, 790
 ὥς μητρὶ μὲν χρειή με μιχθῆναι, γένος δ'
 ἄτλητον ἀνθρώποισι δηλώσοιμ' ὄραν,
 φονεὺς δ' ἐσοίμεν τοῦ φυτεύσαντος πατρός.
 καὶ γὰρ πακούσας ταῦτα, τὴν Κορινθίαν
 ἄστροις τὸ λοιπὸν ἐκμειρούμενος χθόνα, 795
 ἔφευγον, ἔνθα μή ποτ' ὀψοίμεν κακῶν
 χρησμάτων ὄνειδῃ τῶν ἐμῶν τελούμενα.
 στείχων δ' ἐκνοῦμαι τοὺςδε τοὺς χώρους, ἐν οἷς
 σὺ τὸν τύραννον τοῦτον ὄλλυσθαι λέγεις.
 καὶ σοι, γύναι, τὰ ληθῆς ἐξερῶ. τριπλῆς 800

- ὅτ' ἦν κελεύθου τῆσδ' ὁδοιπορῶν πέλας,
 ἐνταῦθά μοι κήρυξ τε, καὶ πῖ πωλικῆς
 ἀνὴρ ἀπήνης ἐμβεβώς, οἷον σὺ φῆς,
 ξυνηντίαζον· καὶ ὁδοῦ μ' ὅ θ' ἡγεμὼν
 805 αὐτός θ' ὁ πρέσβυς πρὸς βίαν ἤλαυνέτην.
 καγὼ τὸν ἐκτρέποντα, τὸν τροχῆλάτην,
 παίω δι' ὀργῆς· καὶ μ' ὁ πρέσβυς, ὡς ὄρα
 ὄχου παρασείχοντα, τηρήσας, μέσον
 κάρα διπλοῖς κέντροισί μου καθίκετο.
 810 σὺ μὴν ἴσῃν γ' ἔτισεν· ἀλλὰ συντόμως
 σκήπτρῳ τυπεῖς ἐκ τῆσδε χειρὸς, ὕπιος
 μέσης ἀπήνης εὐθύς ἐκκυλίνδεται·
 κτείνω δὲ τοὺς ξύμπαντας. εἰ δὲ τῷ ξένῳ
 τοῖτ' ἀφ' ἑσέθεν Λαίῳ τι συγγενές,
 815 τίς τοῦδε γ' ἀνδρός ἐστιν ἀθλιώτερος;
 τίς ἐχθροδαίμων μᾶλλον ἢ γένοιτ' ἀνὴρ;
 ᾧ μὴ ξένων ἔξεστι μῆτ' ἀστῶν τινὰ
 δόμοις δέχεσθαι, μηδὲ προσφωνεῖν τινὰ,
 ὠθεῖν δ' ἀπ' οἴκων. καὶ τὰδ' οὐ τις ἄλλος ἦν
 820 ἢ γὰρ ἐμαντιῷ τάσδ' ἀράς ὁ προστιθείς.
 λέχη δὲ τοῦ θανάτου ἐν χερσὶν ἐμαῖν
 χραίνω, δι' ὧν περ ὦλετ'. ἄρ' ἔφυν κακός;
 ἄρ' οὐχὶ πᾶς ἀναγνος; εἴ με χρὴ φυγεῖν,
 καὶ μοι φυγόντι μὴ ᾔσῃ τοὺς ἐμοὺς ἰδεῖν,
 825 μῆτ' ἐμβατεύειν πατρίδος· ἢ γὰρ μοις με δεῖ
 μητρὸς ζυγῆναι, καὶ πατέρα κατακτανεῖν
 Πόλυβον, ὃς ἐξέθρεψε καὶ ἐτρέφε με.
 ἄρ' οὐκ ἀπ' ὧμοῦ ταῦτα δαίμονός τις ἂν

κρίνων ἐπ' ἀνδρὶ τῷδ' ἂν ὀρθοίη λόγον ;
 μὴ δῆτα, μὴ δῆτ', ὦ θεῶν ἀγνὸν σέβας,
 ἴδοιμι ταύτην ἡμέραν· ἀλλ' ἐκ βροτῶν
 βαλὴν ἄφαντος πρόσθεν, ἣ τοιάνδ' ἰδεῖν
 κηλὶδ' ἐμαυτῷ ξυμφορᾶς ἀφιγμένην.

830

ΧΟΡΟΣ.

ἡμῖν μὲν, ὦ ἄναξ, ταῦτ' ὀκνήρ'· ἕως δ' ἂν οὖν
 πρὸς τοῦ παρόντος ἐκμάθῃς, ἐχ' ἐλπίδα.

835

ΟΙΔΙΠΟΥΣ.

καὶ μὴν τοσοῦτόν γ' ἐστί μοι τῆς ἐλπίδος,
 τὸν ἄνδρα, τὸν βοτῆρα προσμεῖναι μόνον.

ΙΟΚΑΣΤΗ.

πεφασμένου δέ, τίς ποθ' ἢ προθυμία ;

ΟΙΔΙΠΟΥΣ.

ἐγὼ διδάξω σ'. ἦν γὰρ εὐρεθῇ λέγων
 σοὶ ταύτ', ἔγωγ' ἂν ἐκπεφυγολὴν πάθος.

840

ΙΟΚΑΣΤΗ.

ποῖον δέ μου περισσὸν ἤκουσας λόγον ;

ΟΙΔΙΠΟΥΣ.

λησταὺς ἔφασκες αὐτὸν ἄνδρας ἐννέπειν,
 ὥς νιν κατακτείνειαν. εἰ μὲν οὖν ἔτι
 λέξει τὸν αὐτὸν ἀριθμὸν, οὐκ ἐγὼ ἔκτανον·
 οὐ γὰρ γένοιτ' ἂν εἰς γέ τις πολλοῖς ἴσος.
 εἰ δ' ἄνδρ' ἐν οἰόζωνον αὐδῆσει, σαφῶς
 τοῦτ' ἔστιν ἤδη τοῦργον εἰς ἐμέ ῥέπον.

845

ΙΟΚΑΣΤΗ.

ἀλλ' ὥς φανέν γε τοῦπος ὧδ' ἐπίστασο,
 οὐκ ἔστιν αὐτῷ τοῦτό γ' ἐκβαλεῖν ἄλλιν.

850 πόλις γὰρ ἤκουσ', οὐκ ἐγὼ μόνῃ, τάδε.
 εἰ δ' οὖν τι καῖκιρέποιτο τοῦ πρόσθεν λόγου,
 οὗ τοί ποτ', ὦ ἄναξ, τὸν γε Λαῖου φόνον
 φανεῖ δικαίως ὀρθόν, ὃν γε Λοξίας
 διεῖπε χρῆναι παιδὸς ἐξ ἐμοῦ θανεῖν.

855 καίτοι νιν οὐ κεῖνός γ' ὁ δύστηνός ποτε
 κατέκταν', ἀλλ' αὐτὸς πάροιδεν ὤλειτο.
 ὥστ' οὐχὶ μαντείας γ' ἂν οὔτε τηδ' ἐγὼ
 βλέψαιμι ἂν οὔνεκ', οὔτε τηδ' ἂν ὕστερον.

ΟΙΔΙΠΟΣ.

καλῶς νομίζεις. ἀλλ' ὅμως τὸν ἐργάτην
 860 πέμψον τινὰ στελοῦντα, μηδὲ τοῦτ' ἀφῆς.

ΙΟΚΑΣΤΗ.

πέμψω ταχύνασ· ἀλλ' ἴωμεν ἐς δόμους.
 οὐδέν γὰρ ἂν πράξαιμι ἂν, ὣν οὐ σοὶ φίλον.

ΧΟΡΟΣ.

Εἴ μοι ξυνεῖη φέροντι στρ. α'.
 μοῖρα τὰν εὐσεπτον ἀγνείαν λόγων
 865 ἔργων τε πάντων, ὧν νόμοι πρόκεινται
 ὑψίποδες, οὐρανίαν δι' αἰθέρα
 τεκνωθέντες, ὧν Ὀλυμπος
 πατὴρ μόνος, οὐδέ νιν θνατὰ
 φύσις ἀνέρων ἔτικτεν, οὐδέ
 870 μὴν ποτε λάθρα κατακοιμάσει·
 μέγας ἐν τούτοις θεὸς,
 οὐδέ γηράσκει.

Ἵβρις φυτεύει τύραννον ἀντ. α'.
 Ἵβρις, ἣν πολλῶν ὑπερπλησθῆ μάταν,

ἄ μὴ τίκαιρα μηδὲ συμφέροντα, 875

ἄκροιάταν εἰσαναβᾶς ἀπότομον

ᾧρουσέν εἰς ἀνάγκαν,

ἐνθ' οὐ ποδὶ χρησίμῳ χρηταί.

τὸ καλῶς δ' ἔχον πόλει πάλαισμα

μή ποτε λῦσαι θεὸν αἰτοῦμαι. 880

θεὸν οὐ λήξω ποτὲ

προστάταν ἔσχων.

εἰ δέ τις ὑπέροπτα χερσὶν

σιρ. β'.

ἢ λόγῳ πορεύεται,

Δίκας ἀφόβητος, οὐδὲ 885

δαιμόνων ἔδη σέβων,

κακὰ νιν ἔλοιτο μοῖρα,

δυσπότημου χάριν χλιδᾶς,

εἰ μὴ τὸ κέρδος κερδανεῖ δικαίως,

καὶ τῶν ἀσέπτων ἔρξεται, 890

ἢ τῶν ἀθίκτων ἔξεται ματάζων.

τίς ἔτι ποῖ ἐν τοῖσδ' ἀνὴρ

θυμῷ βέλη ἔξει

ψυχᾶς ἀμύνειν ; εἰ γὰρ αἱ

τοιαῖδε πράξεις τίμιαί, 895

τί θεῖ με χορεύειν ;

οὐκ ἔτι τὸν ἀθικτὸν εἴμι

ἀντ. β'.

γᾶς ἐπ' ὀμφαλὸν σέβων,

οὐδ' ἔς τὸν Ἀβαισι ναὸν,

οὐδὲ τὰν Ὀλυμπίαν, 900

εἰ μὴ τάδε χειρόδεικτα

πᾶσιν ἀρμόσει βροτιῶις.

- ἀλλ' ὦ κρατῶνων, εἴπερ ὄρθ' ἀπούεις,
 Ζεῦ, πάντ' ἀνάσσω, μὴ λάθῃ
 905 σέ, τάν τε σὺν ἀθάνατον αἰὲν ἀρχάν.
 φθίνοντα γὰρ Λαῖου
 παλαιὰ θέσφατ' ἐξ-
 αιρούσιν ἤδη, κούδα μοῦ
 τιμαῖς Ἀπόλλων ἐμφανής·
 910 ἔρρει δὲ τὰ θεῖα.

ΙΟΚΑΣΤΗ.

- Χώρας ἄνακτες, δόξα μοι παρεσιτάθῃ
 ναοὺς ἰκέσθαι δαιμόνων, τάδ' ἐν χερσὶν
 στέφῃ λαβούσῃ κάπιθυμιάματα.
 ὑποῦ γὰρ αἵρει θυμὸν Οἰδίπους ἄγαν
 915 λύναισι παντοίαισιν· οὐδ', ὅποι' ἀνὴρ
 ἔγγους, τὰ καινὰ τοῖς πάλαι τεκμαίρεται,
 ἀλλ' ἔστι τοῦ λόγοντος, ἣν φόβους λέγῃ.
 ὅτ' οὖν παραινοῦσ' οὐδέν ἐς πλεόν ποιῶ,
 πρὸς σ', ὦ Λύκει' Ἀπολλων, ἄγχιστος γὰρ εἶ,
 920 ἰκέτις ἀφῖγμαι τοῖςδε σὺν κατεύγμασιν,
 ὅπως λύσιν ταν' ἡμῖν εὐαγὴ πόρῃς·
 ὡς νῦν ὀκνοῦμεν πάντες, ἐκπεπληγμένον
 κεῖνον βλέποντες ὡς κυβερνήτην νεώς.

ΑΓΓΕΛΟΣ.

- ἄρ' ἂν παρ' ὑμῶν, ὦ ξένοι, μάθοιμ', ὅπου
 925 τὰ τοῦ τυράννου δώματ' ἐστὶν Οἰδίου;
 μάλιστα δ' αὐτὸν εἶπατ', εἰ κάτισθ', ὅπου.

ΧΟΡΟΣ.

στέγαι μὲν αἶδε· καὶ τὸς ἔνδον, ὦ ξένε·

γυνή δέ μήτηρ ἦδε τῶν κείνου τέκνων.

ΑΓΓΕΛΟΣ

ἀλλ' ὀλβία τε, καὶ ξὺν ὀλβίῳς αἶε
γένοιτ', ἐκείνου γ' οὔσα παντελὴς δάμαρ.

930

ΙΟΚΑΣΤΗ

αὐτῶς δέ καὶ σύ γ', ὦ ξέν· ἄξιος γὰρ εἶ
τῆς εὐεπείας οὔνεκ'. ἀλλὰ φράζ', ὅτου
χρήζων ἀφῖξαι, χῶ, τι σημῆναι θέλων.

ΑΓΓΕΛΟΣ

ἀγαθὰ δόμοις τε καὶ πόσει τῶ σῶ, γίναι.

ΙΟΚΑΣΤΗ

τὰ ποῖα ταῦτα; παρὰ τίνος δ' ἀφειγμένος;

935

ΑΓΓΕΛΟΣ

ἐκ τῆς Κορίνθου. τὸ δ' ἔπος, οὔξερῶ, τάχ' ἂν
ἦδοιο μὲν, (πῶς δ' οὐκ ἂν;) ἀσχάλλοις δ' ἴσως.

ΙΟΚΑΣΤΗ

τί δ' ἔστι; ποῖαν δύναμιν ὧδ' ἔχει διπλῆν;

ΑΓΓΕΛΟΣ

τύραννον αὐτὸν οἱ πιχώριοι χθονὸς
τῆς Ἰσθμίας στήσουσιν, ὡς ἠνδαῖ' ἐκεῖ.

940

ΙΟΚΑΣΤΗ

τί δ'; οὐχ ὁ πρέσβυς Πόλυβος ἐγκρατὴς ἔτι;

ΑΓΓΕΛΟΣ

οὐ δῆτ', ἐπεὶ νῦν θάνατος ἐν τάφοις ἔχει.

ΙΟΚΑΣΤΗ

πῶς εἶπας; ἢ τέθνηκε Πόλυβος;

ΑΓΓΕΛΟΣ

εἰ δέ μὴ

λέγω γ' ἐγὼ τὰ ληθές, ἄξιόν θανεῖν.

ΙΟΚΑΣΤΗ.

945 ὦ πρόσπολ', οὐχὶ δεσπότη τάδ' ὡς τάχος
μολοῦσα λέξεις ; ὦ θεῶν μαντεύματα,
ἴν' ἐστέ ; τοῦτον Οἰδίπους πάλαι τρέμων
τὸν ἄνδρ' ἔφευγε μὴ κτάνοι · καὶ νῦν ὅδε
πρὸς τῆς τύχης ὄλωλεν, οὐδὲ τοῦδ' ὕπο.

ΟΙΔΙΠΟΥΣ.

950 ὦ φίλιτατον γυναικὸς Ἰοκάστης κάρα,
τί μ' ἐξεπέμψω δεῦρο τῶνδε δωμάτων ;

ΙΟΚΑΣΤΗ.

ἄκουε τὰνδρὸς τοῦδε, καὶ σκόπει κλύων,
τὰ σέμν' ἴν' ἤκει τοῦ θεοῦ μαντεύματα.

ΟΙΔΙΠΟΥΣ.

οὔτος δὲ τίς ποί' ἐστὶ, καὶ τί μοι λέγει ;

ΙΟΚΑΣΤΗ.

955 ἐκ τῆς Κορίνθου, πατέρα τὸν σὸν ἀγγελῶν
ὥς οὐκ εἶ' ὄντα Πόλυβον, ἀλλ' ὄλωλότα.

ΟΙΔΙΠΟΥΣ.

τί φῆς, ξέν' ; αὐτός μοι σὺ σημάντωρ γενοῦ.

ΑΓΓΕΛΟΣ.

εἰ τοῦτο πρῶτον δεῖ μ' ἀπαγγεῖλαι, σαφῶς
εὖ ἴσθ' ἐκείνον θανάαιμον βεβηκότα.

ΟΙΔΙΠΟΥΣ.

960 πότερα δόλοισιν, ἢ νόσου ξυναλλαγῇ ;

ΑΓΓΕΛΟΣ.

σμεκρὰ παλαιὰ σώματ' εὐνάζει ροπή.

ΟΙΔΙΠΟΥΣ

νόσοις ὁ τλήμων, ὡς ἔοικεν, ἔφθιτο.

ΑΓΓΕΛΟΣ

καὶ τῷ μακρῷ γε συμμετρούμενος χρόνῳ.

ΟΙΔΙΠΟΥΣ

φεῦ, φευ · τί δῆτ' ἄν, ὃ γύναι, σκοποῖτό τις
τὴν Πυθόμαντιν ἐσίαν, ἣ τοὺς ἄνω 965

κλάζοντας ὄρνις, ὧν ὑφηγητιῶν, ἐγὼ
κιτανεῖν ἔμελλον πατέρα τὸν ἐμόν; ὁ δὲ θανὼν
κεῦθει κάτω δὴ γῆς · ἐγὼ δ' ὅδ' ἐνθάδε
ἄψαυστος ἔγχους, εἴ τι μὴ τῷ μῶ πόθῳ
κατέφθιτ' · οὐτῷ δ' ἄν θανὼν εἴῃ ἔξ ἐμοῦ. 970
τὰ δ' οὖν παρόντα ξυλλαβὼν θεοπίσματα,
κεῖται παρ' Αἰδῇ Πόλυβος, ἄξι' οὐδενός.

ΙΟΚΑΣΤΗ.

οὐκ οὖν ἐγὼ σοι ταῦτα προὔλεγον πάλαι;

ΟΙΔΙΠΟΥΣ.

ἤϊδας· ἐγὼ δὲ τῷ φόβῳ παρηγόμην.

ΙΟΚΑΣΤΗ.

μὴ νῦν εἴ αὐτῶν μηδὲν ἐς θυμὸν βάλης. 975

ΟΙΔΙΠΟΥΣ.

καὶ πῶς τὸ μητρὸς λέκτρον οὐκ ὀκνεῖν με δεῖ;

ΙΟΚΑΣΤΗ.

τί δ' ἄν φοβοῖτ' ἄνθρωπος, ὃ τὰ τῆς τύχης
κρατεῖ, πρόνοια δ' ἐστὶν οὐδενὸς σαφής;
εἰκῇ κράτιστον ζῆν, ὅπως δύναίτο τις.
σὺ δ' ἐς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα. 980
πολλοὶ γὰρ ἤδη καὶ ὀνείρασε βροτιῶν

μητρὶ ξυνευνάσθησαν. ἀλλὰ ταῦθ' ὅτῳ
παρ' οὐδέν ἐστι, ῥᾶσια τὸν βίον φέρει.

ΟΙΔΙΠΟΤΣ.

καλῶς ἅπαντα ταῦτ' ἂν ἐξείρητό σοι,
985 εἰ μὴ ἔκρυει ζῶσ' ἡ τεκοῦσα· νῦν δ', ἐπεὶ
ζῇ, πᾶσ' ἀνάγκη, καὶ καλῶς λέγεις, ὀκνεῖν.

ΙΟΚΛΑΣΤΗ.

καὶ μὴν μέγας γ' ὀφθαλμοὺς οἱ πατρὸς τάφοι.

ΟΙΔΙΠΟΤΣ.

μέγας, ξυνήμι· ἀλλὰ τῆς ζώσης φόβος.

ΑΓΓΕΛΟΣ.

ποίας δὲ καὶ γυναικὸς ἐκφοβεῖσθ' ὕπερ ;

ΟΙΔΙΠΟΤΣ.

990 Μερόπης, γεραιῆ, Πόλυβος ἧς ᾤκει μετὰ.

ΑΓΓΕΛΟΣ.

τί δ' ἔστι ἐκείνης ὕμιν ἐς φόβον φέρον ;

ΟΙΔΙΠΟΤΣ.

θεήλατον μάντευμα δεινὸν, ὃ ξένη.

ΑΓΓΕΛΟΣ.

ἡ ῥητόν ; ἡ οὐχὶ θεμιτὸν ἄλλον εἰδέναι ;

ΟΙΔΙΠΟΤΣ.

μάλιστά γ'· εἶπε γάρ με Λοξίας ποτὶ
995 χρῆναι μιγῆναι μητρὶ τῇ ἑμαντοῦ, τό τε
πατρῶν αἷμα χερσὶ ταῖς ἑμαῖς ἐλεῖν.
ὦν οὐνεχ' ἡ Κόρινθος ἐξ ἐμοῦ πάλαι
μακρὰν ἀπφκεῖτ'· εὐτυχῶς μὲν, ἀλλ' ὅμως
τὰ τῶν τεκόντων ὄμμαθ' ἠδιστον βλέπειν.

ΑΓΓΕΛΟΣ.

ἦ γὰρ τάδ' ὀκνῶν, κείθεν ἦσθ' ἀπόπτολις; 1000

ΟΙΔΙΠΟΤΣ

πατρός τε χρήζων μὴ φονεὺς εἶναι, γέρον.

ΑΓΓΕΛΟΣ.

τί δῆτ' ἔγωγ' οὐ τοῦδε τοῦ φόβου σ', ἄναξ,
ἐπέπερ εὐνους ἦλθον, ἐξελυσάμην;

ΟΙΔΙΠΟΤΣ

καὶ μὴν χάριν γ' ἂν ἄξιαν λάβοις ἐμοῦ.

ΑΓΓΕΛΟΣ.

καὶ μὴν μάλιστα τοῦτ' ἀφικόμην, ὅπως, 1005
σὺ πρὸς δόμους ἐλθόντος, εὖ πράξαιμί τι.

ΟΙΔΙΠΟΤΣ

ἀλλ' οὐ ποτ' εἴμι τοῖς φυτεύσασίν γ' ὁμοῦ.

ΑΓΓΕΛΟΣ.

ὦ παῖ, καλῶς εἴ δῆλος οὐκ εἰδὼς, τί δρᾷς.

ΟΙΔΙΠΟΤΣ

πῶς, ὦ γεραίε; πρὸς θεῶν, δίδασκέ με.

ΑΓΓΕΛΟΣ.

εἰ τῶνδε φεύγεις οὐνεκ' εἰς οἴκους μολεῖν. 1010

ΟΙΔΙΠΟΤΣ

ταρβῶ γε, μή μοι Φοῖβος ἐξέλθῃ σαφής.

ΑΓΓΕΛΟΣ.

ἦ μὴ μίasma τῶν φυτευσάντων λάβῃς;

ΟΙΔΙΠΟΤΣ

τοῦτ' αὐτὸ, πρέσβυ, τοῦτό μ' εἰσαεὶ φοβεῖ.

ΑΓΓΕΛΟΣ

ἀρ' οἶσθα δῆτα πρὸς δίκης οὐδέν τρέμων;

ΟΙΔΙΠΟΤΣ.

1015 πῶς δ' οὐχί, παῖς γ' εἰ τῶνδε γεννητῶν ἔφυν ;

ΑΓΓΕΛΟΣ.

οὔθ' οὐνεκ' ἦν σοι Πόλυβος οὐδέν ἐν γένει.

ΟΙΔΙΠΟΤΣ.

πῶς εἶπας ; οὐ γὰρ Πόλυβος ἐξέφυσέ με ;

ΑΓΓΕΛΟΣ.

οὐ μᾶλλον οὐδέν τοῦδε τάνδρως, ἀλλ' ἴσον.

ΟΙΔΙΠΟΤΣ.

καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί ;

ΑΓΓΕΛΟΣ.

1020 ἀλλ' οὐ σ' ἐγείναιτ' οὐτ' ἐκεῖνος, οὐτ' ἐγώ.

ΟΙΔΙΠΟΤΣ.

ἀλλ' ἀντὶ τοῦ δὴ παῖδά μ' ὠνομάζετο ;

ΑΓΓΕΛΟΣ.

δωρόν ποτ', ἴσθι, τῶν ἐμῶν χειρῶν λαβῶν.

ΟΙΔΙΠΟΤΣ.

καθ' ὧδ' ἀπ' ἄλλης χειρὸς ἔστερξεν μέγα ;

ΑΓΓΕΛΟΣ.

ἢ γὰρ πρὶν αὐτὸν ἐξέπεισ' ἀπαιδία.

ΟΙΔΙΠΟΤΣ.

1025 σὺ δ' ἐμπολήσας, ἦ τεκῶν μ' αὐτῷ δίδως ;

ΑΓΓΕΛΟΣ.

εὐρῶν ναπαίαις ἐν Κιθαιρῶνος πτυχαῖς.

ΟΙΔΙΠΟΤΣ.

ᾧδοιπόρεις δὲ πρὸς τί τοῦςδε τοὺς τόπους ;

ΑΓΓΕΛΟΣ.

ἐνταῦθ' ὀρείοις ποιμνίοις ἐπεσπᾶται.

ΟΙΔΙΠΟΥΣ

ποιμὴν γὰρ ἦσθα, καὶ πλὴ θητεία πλάνης ;

ΑΓΓΕΛΟΣ.

σοῦ γ', ὦ τέκνον, σωτήρ γε τῷ τότ' ἐν χρόνῳ. 1030

ΟΙΔΙΠΟΥΣ.

τί δ' ἄλγος ἴσχοντ' ἐν κακοῖς με λαμβάνεις ;

ΑΓΓΕΛΟΣ.

ποδῶν ἂν ἄρθρα μαρτυρήσειεν τὰ σά.

ΟΙΔΙΠΟΥΣ.

οἴμοι· τί τοῦτ' ἀρχαῖον ἐννέπεις κακόν ;

ΑΓΓΕΛΟΣ.

λύω σ' ἔχοντα διατόρους ποδοῖν ἀκμάς.

ΟΙΔΙΠΟΥΣ.

δεινόν γ' ὄνειδος σπαργάνων ἀνειλόμην. 1035

ΑΓΓΕΛΟΣ.

ὥστ' ὠνομάσθης ἐκ τύχης ταύτης, ὅς εἴ.

ΟΙΔΙΠΟΥΣ.

ὦ πρὸς θεῶν, πρὸς μητρὸς, ἢ πατρός ; φράσον.

ΑΓΓΕΛΟΣ.

οὐκ οἶδ'· ὁ δοὺς δὲ ταῦτ' ἐμοῦ λῶον φρονεῖ.

ΟΙΔΙΠΟΥΣ.

ἦ γὰρ παρ' ἄλλου μ' ἔλαβες, οὐδ' αὐτὸς τυχών ;

ΑΓΓΕΛΟΣ.

οὐκ, ἀλλὰ ποιμὴν ἄλλος ἐκδίδωσί μοι. 1040

ΟΙΔΙΠΟΥΣ.

τίς οὗτος ; ἢ κάτοισθα δηλώσαι λόγῳ ;

ΑΓΓΕΛΟΣ.

τῶν Λαῖου δῆπον τις ὠνομάζετο.

ΟΙΔΙΠΟΥΣ

ἢ τοῦ τυράννου τῆσδε γῆς πάλαι ποτέ;

ΑΓΓΕΛΟΣ

μάλιστα. τούτου τὰνδρὸς οὗτος ἦν βατήρ.

ΟΙΔΙΠΟΥΣ.

1045 ἢ κάσι' ἔτι ζῶν οὗτος, ὥστ' ἰδεῖν ἐμέ;

ΑΓΓΕΛΟΣ.

ὕμεῖς γ' ἄριστ' εἰδεῖτ' ἂν οἱ πυχῶριοι.

ΟΙΔΙΠΟΥΣ.

ἔστιν τις ὕμῶν, τῶν παρεστῶτων πέλας,

ὅστις κάτοιδε τὸν βοτήρ', ὃν ἐννέπει,

εἴτ' οὖν ἐπ' ἀγρῶν, εἴτε κἀνθάδ' εἰσιδῶν;

1050 σμήναθ', ὥς ὁ καιρὸς εὐρῆσθαι τάδε.

ΧΟΡΟΣ

οἶμαι μὲν οὐδέν' ἄλλον ἢ τὸν ἐξ ἀγρῶν,

ὃν καμάτευες πρόσθεν εἰσιδεῖν· ἀτὰρ

ἢδ' ἂν τάδ' οὐχ' ἤκιστ' ἂν Ἰοκάστη λέγοι.

ΟΙΔΙΠΟΥΣ.

γύναι, νοεῖς ἐκεῖνον, ὅντιν' ἀρτίως

1055 μολεῖν ἐφιέμεσθα, τὸν θ' οὗτος λέγει;

ΙΟΚΑΣΤΗ.

τίς δ', ὄντιν' εἶπε; μηδὲν ἐντραπῆς. τὰ δέ

ῥηθέντα βούλου μηδὲ μεμνησθαι μάτην.

ΟΙΔΙΠΟΥΣ.

οὐκ ἂν γένοιτο τοῦθ', ὅπως ἐγὼ λαβὼν

σημεῖα τοιαῦτ', οὐ φανῶ τοῖμόν γένος.

ΙΟΚΑΣΤΗ.

1060 μὴ πρὸς θεῶν, εἴπερ τι τοῦ σαντοῦ βίου

κῆδει, ματεύσης τοῦθ'· ἄλις νοσοῦσ' ἐγώ.

ΟΙΔΙΠΟΥΣ.

θάρσει. σὺ μὲν γάρ, οὐδ' ἂν ἐκ τρίτης ἐγώ
μητρός φανῶ τρίδουλος, ἐκφανεῖ κακῇ.

ΙΟΚΑΣΤΗ.

ὅμως πιθοῦ μοι, λίσσομαι· μὴ δρᾷ τάδε.

ΟΙΔΙΠΟΥΣ.

οὐκ ἂν πιθοίμην μὴ σὺ τὰδ' ἐκμαθεῖν σαφῶς. 1065

ΙΟΚΑΣΤΗ.

καὶ μὴν φρονούσά γ' εὖ, τὰ λῶσιά σοι λέγω.

ΟΙΔΙΠΟΥΣ.

τὰ λῶστα τοίνυν ταῦτά μ' ἀλγύνει πάλαι.

ΙΟΚΑΣΤΗ.

ὦ δύσποτμ', εἶθε μήποτε γνώης, ὅς εἴ.

ΟΙΔΙΠΟΥΣ.

ἄξει τις ἐλθὼν δεῦρο τὸν βοτῆρά μοι ;
ταύτην δ' ἔατε πλουσίῳ χαίρειν γένει. 1070

ΙΟΚΑΣΤΗ.

ιοῦ, ioῦ, δύστηνε· τοῦτο γάρ σ' ἔχω
μόνον προσεῖπεν, ἄλλο δ' οὐ ποθ' ὕστερον.

ΧΟΡΟΣ.

τί ποτε βέβηκεν, Οἰδίπους, ὑπ' ἀγρίας
ἄξασα λύπης ἢ γυνή ; δέδοιχ' ὅπως
μὴ κ' τῆς σιωπῆς τῆσδ' ἀναρρήξει κακά. 1075

ΟΙΔΙΠΟΥΣ.

ὅποια χρήζει, φηγνύτω· τοῦμὸν δ' ἐγώ,
κεῖ σμικρόν ἐστι, σπέρμ' ἰδεῖν βουλήσομαι.
αὐτὴ δ' ἴσως, φρονεῖ γὰρ ὡς γυνὴ μέγα,

τὴν δυσγένειαν τὴν ἐμὴν αἰσχύνεται.

- 1080 ἐγὼ δ' ἐμαυτὸν παῖδα τῆς Τύχης νέμων
τῆς εὐ διδούσης, οὐκ ἀτιμασθήσομαι.
τῆς γὰρ πέφυκα μητρός· οἱ δὲ συγγενεῖς
μῆνές με μικρὸν καὶ μέγαν διώρισαν.
τοιῶσδε δ' ἐκφύς, οὐκ ἂν ἐξέλθοιμ' ἔτι

- 1085 ποτ' ἄλλος, ὥστε μὴ ἔκμαθ' εἰν τοῦμὸν γένος.

ΧΟΡΟΣ.

- Εἵπερ ἐγὼ μάντις εἶμι στρ.
καὶ κατὰ γνώμην ἴδρις,
οὐ τὸν Ὀλυμπον, ἀπείρων,
ὦ Κιθαιρῶν, οὐκ ἔσει
1090 τὰν αὔριον πανσέληνον,
μὴ οὐ σέ γε καὶ πατριώταν Οἰδίπου
καὶ τροφὸν καὶ μητέρ' αὔξειν,
καὶ χορεύεσθαι πρὸς ἡμῶν,
ὥς ἐπήρα φέρον—
1095 τα τοῖς ἐμοῖς τυράννοις.
ἡΐε Φοῖβε, σοὶ
δὲ ταῦτ' ἀρέστ' εἶη.
τίς σε, τέκνον, τίς σ' ἔτικτε ἀντ.
τῶν μακραιώνων; ἄρα
1100 Πανὸς ὀρεσσιβάτα που
προσπελασθεῖς, ἥ σέ γε
τις θυγάτηρ Λοξίου; τῷ
γὰρ πλάκες ἀγρονόμοι πᾶσαι φίλαι·
εἶθ' ὁ Κυλλάνας ἀνάσσων,
1105 εἶθ' ὁ Βακχεῖος θεὸς ναί—

ων ἐπ' ἄκρων ὀρέων,
 εὖρημα δέξαιτ' ἔκ του
 Νυμφᾶν Ἑλικωνίδων,
 αἷς πλεῖστα συμπαίζει.

ΟΙΔΙΠΟΥΣ.

Εἰ χρὴ τι κάμῃ, μὴ ξυναλλάξαντά πω, 1110
 πρέσβυ, σταθμαῖσθαι, τὸν βοιτῆρ' ὄραῖν δοκῶ,
 ὄνπερ πάλαι ζητοῦμεν. ἔν τε γὰρ μακρῷ
 γήρα ξυνάδει, τῷδε τάνδρῃ ξύμμετρος ·
 ἄλλως τε τοὺς ἄγοντας ὥσπερ οἰκείας
 ἔγνωκ' ἐμαντοῦ · τῇ δ' ἐπιστήμῃ σύ μου 1115
 προὔχοις τάχ' ἂν που τὸν βοιτῆρ' ἰδὼν πάρος.

ΧΟΡΟΣ.

ἔγνωκα γὰρ, σάφ' ἴσθι. Λαῖτον γὰρ ἦν,
 εἴπερ τις ἄλλος, πιστὸς, ὡς νομεὺς ἀνὴρ.

ΟΙΔΙΠΟΥΣ.

σέ πρῶτ' ἐρωτῶ, τὸν Κορίνθιον ξένον,
 ἥ τόνδε φράξεις; 1120

ΑΓΓΕΛΟΣ.

τοῦτον, ὄνπερ εἰσορᾷς.

ΟΙΔΙΠΟΥΣ.

οὗτος σὺ πρέσβυ, δεῦρό μοι φώνει βλέπων,
 ὅς ἂν σ' ἐρωτῶ. Λαῖτον ποί' ἦσθα σύ;

ΘΕΡΑΠΩΝ.

ἦν δοῦλος, σὺν ὠνητὸς, ἀλλ' οἴκοι τραφεῖς.

ΟΙΔΙΠΟΥΣ.

ἔργον μεριμνῶν ποῖον, ἥ βίον τίνα;

ΘΕΡΑΠΩΝ.

ποιμέναις τὰ πλεῖστα τοῦ βίου ξυνειπόμεν. 1125

ΟΙΔΙΠΟΥΣ.

χώροις μάλιστα πρὸς τίσι ξύναυλος ὢν ;

ΘΕΡΑΠΩΝ.

ἦν μὲν Κιθαιρῶν, ἦν δὲ πρόσχωρος τόπος.

ΟΙΔΙΠΟΥΣ.

τὸν ἄνδρα τόνδ' οὖν οἶσθα τῇδέ που μαθὼν ;

ΘΕΡΑΠΩΝ.

τί χρῆμα δρωῖτα ; ποῖον ἄνδρα καὶ λέγεις ;

ΟΙΔΙΠΟΥΣ.

1130 τόνδ', ὃς πάρεστιν. ἡ ξυναλλάξας τί πω ;

ΘΕΡΑΠΩΝ.

οὐχ ὥστε γ' εἰπεῖν ἐν τάχει μνήμης ὕπο.

ΑΓΓΕΛΟΣ.

κούδέν γε θαῦμα, δέσποτ'· ἀλλ' ἐγὼ σαφῶς
ἀγνώτ' ἀναμνήσω νιν. εὖ γὰρ οἶδ', ὅτι
κάτοιδεν, ἡμος τὸν Κιθαιρῶνος τόπον,

1135 ὁ μὲν διπλοῖσι ποιμνίοις, ἐγὼ δ' ἐνί,
ἐπλησίαζον τῷδε τὰνδρὶ τρεῖς ὅλους
ἐξ ἥρος εἰς ἀρκτουῖρον ἐκμήνους χρόνους·
χειμῶνι δ' ἤδη τὰμά τ' εἰς ἔπαυλ' ἐγὼ
ἤλαυνον, οὐτός τ' ἐς τὰ Λαῖου σταθμά.

1140 λέγω τι τούτων, ἡ οὐ λέγω πεπραγμένον ;

ΘΕΡΑΠΩΝ.

λέγεις ἀληθῆ, καίπερ ἐκ μακροῦ χρόνου.

ΑΓΓΕΛΟΣ.

φέρ' εἰπέ νῦν. τότ' οἶσθα παῖδά μοί τινα
δοὺς, ὡς ἐμαντῷ θρέμμα θρεψαίμην ἐγώ ;

ΘΕΡΑΠΩΝ.

τί δ' ἔστι ; πρὸς τί τοῦτο τοῦπος ἱστορεῖς ;

ΑΓΓΕΛΟΣ

ὃδ' ἐστίν, ὦ τὰν, κείνος, ὃς τοί' ἦν νέος. 1145

ΘΕΡΑΠΩΝ.

οὐκ εἰς ὄλεθρον ; οὐ σωπήσας ἔσει ;

ΟΙΔΙΠΟΥΣ.

ἂ, μὴ κόλαζε, πρέσβυ, τόνδ', ἐπεὶ τὰ σὰ
δεῖται κολαστοῦ μᾶλλον, ἢ τὰ τοῦδ' ἔη.

ΘΕΡΑΠΩΝ.

τί δ', ὦ φέριστε δεσποτιῶν, ἀμαρτάνω ;

ΟΙΔΙΠΟΥΣ.

οὐκ ἐννέπων τῶν παῖδ', ὃν οὗτος ἱστορεῖ. 1150

ΘΕΡΑΠΩΝ.

λέγει γὰρ εἰδὼς οὐδέν, ἀλλ' ἄλλως πονεῖ.

ΟΙΔΙΠΟΥΣ.

σὺ πρὸς χάραν μὲν οὐκ ἔρεῖς, κλαίων δ' ἔρεῖς.

ΘΕΡΑΠΩΝ.

μὴ δῆτα, πρὸς θεῶν, τὸν γέροντά μ' αἰκίσῃ.

ΟΙΔΙΠΟΥΣ.

οὐχ ὥς τάχος τις τοῦδ' ἀποστρέψει χέρας ;

ΘΕΡΑΠΩΝ.

δύστηνος, ἀντὶ τοῦ ; τί προσχρήζων μαθεῖν ; 1155

ΟΙΔΙΠΟΥΣ.

τὸν παῖδ' ἔδωκας τῷδ', ὃν οὗτος ἱστορεῖ ;

ΘΕΡΑΠΩΝ.

ἔδωκ'· ὀλέσθαι δ' ὄφελον τῷδ' ἡμέρα.

ΟΙΔΙΠΟΥΣ.

ἀλλ' εἰς τόδ' ἤξεις, μὴ λέγων γε τοῦνδικον.

ΘΕΡΑΠΩΝ.

πολλῷ γε μᾶλλον, ἢν φράσω, διώλλυμαι.

ΟΙΔΙΠΟΥΣ.

1160 ἀνὴρ ὅδ', ὡς ἔοικεν, ἐς τριβὰς ἐλᾷ.

ΘΕΡΑΠΩΝ.

οὐ δῆτ' ἔγωγ'· ἀλλ' εἶπον, ὡς δοίην, πάλαι.

ΟΙΔΙΠΟΥΣ.

πόθεν λαβών; οἰκεῖον, ἢ ἕ ἄλλου τινός;

ΘΕΡΑΠΩΝ.

ἐμὸν μὲν οὐκ ἔγωγ'· ἐδεξάμην δέ του.

ΟΙΔΙΠΟΥΣ.

τίνος πολιτῶν τῶνδε, καὶ ποιᾶς στέγης;

ΘΕΡΑΠΩΝ.

1165 μὴ, πρὸς θεῶν, μὴ, δέσποθ', ἱστορεῖ πλέον.

ΟΙΔΙΠΟΥΣ.

ὄλωλας, εἴ σε ταῦτ' ἐρήσομαι πάλιν.

ΘΕΡΑΠΩΝ.

τῶν Λαῖου τοίνυν τις ἦν γεννημάτων.

ΟΙΔΙΠΟΥΣ.

ἢ δοῦλος, ἢ κείνου τις ἐγγενὴς γεγώς;

ΘΕΡΑΠΩΝ.

οἴμοι· πρὸς αὐτῷ γ' εἰμὶ τῷ δεινῷ λέγειν.

ΟΙΔΙΠΟΥΣ.

1170 καῖωγ' ἀκούειν. ἀλλ' ὅμως ἀκουστέον.

ΘΕΡΑΠΩΝ.

κείνου γέ τοι δὴ παῖς ἐκλήζεθ'· ἢ δ' ἔσω
κάλλιστ' ἂν εἴποι σὴ γυνὴ τὰδ', ὡς ἔχει.

ΟΙΔΙΠΟΥΣ.

ἢ γὰρ δίδωσιν ἦδε σοι;

ΘΕΡΑΠΩΝ.

μάλιστ', ἄναξ.

ΟΙΔΙΠΟΥΣ

ὥς πρὸς τί χρειᾶς;

ΘΕΡΑΠΩΝ.

ὥς ἀναλώσαιμὲ νῦν.

ΟΙΔΙΠΟΥΣ.

τεκούσα τλήμων;

1175

ΘΕΡΑΠΩΝ.

θεσφάτων κακῶν ὄκνη.

ΟΙΔΙΠΟΥΣ.

ποιῶν;

ΘΕΡΑΠΩΝ.

κτενεῖν νῦν τοὺς τεκόντας ἦν λόγος.

ΟΙΔΙΠΟΥΣ.

πῶς δῆτ' ἀφῆκας τῷ γέροντι τῷδε σύ;

ΘΕΡΑΠΩΝ.

κατοικτίσας, ὃ δέσποθ', ὥς ἄλλην χθόνα
δοκῶν ἀποῖσιν, αὐτοὺς ἐνθεν ἦν· ὁ δὲ
κάκ' εἰς μέγιστ' ἔσωσεν. εἰ γὰρ οὗτος εἶ,
ὄν φησιν οὗτος, ἴσθι δύσποτμος γεγώς.

1180

ΟΙΔΙΠΟΥΣ.

ἰού, ἰού· τὰ πάντ' ἄν ἐξίκοι σαφῇ.

ὦ φῶς, τελευταῖόν σε προσβλέψαιμι νῦν,

ὅστις πέφασμαι φύς ἔ' ἀφ' ὧν οὐ χρῆν, ξὺν οἷς τ'

οὐ χρῆν μ' ὁμιλῶν, οὓς τέ μ' οὐκ ἔδει κτανῶν. 1185

ΧΟΡΟΣ.

Ἰὼ γενεαὶ βροτῶν,

ὥς ὑμᾶς ἴσα καὶ τὸ μηδέν

ζώσας ἐναριθμᾶ.

- 1190 τίς γάρ, τίς ἀνὴρ πλέον
 τὰς εὐδαιμονίας φέρει,
 ἢ τοσοῦτον ὅσον δοκεῖν,
 καὶ δόξαντ' ἀποκλῖναι;
 τὸ σὸν τοι παράδειγμ' ἔχων,
 τὸν σὸν δαίμονα, τὸν σὸν, ὃ τλᾶμον ·
 1195 Οἰδιπόδα, βροτῶν οὐδένα μακαρίζω ·
 ὅστις καθ' ὑπερβολὰν τοξεύσας,
 ἐκράτησας τοῦ πάντ' εὐδαίμονος ὄλβου ·
 ὦ Ζεῦ, κατὰ μὲν φθίσας τὴν γαμψώνυχα
 παρθένον χρησμοφδόν ·
 1200 θανάτων δ' ἐμᾶ χώρᾳ πύργος ἀνέστας ·
 ἐξ οὗ καὶ βασιλεὺς καλεῖ ἐμὸς,
 καὶ τὰ μέγιστ' ἐτιμάθης,
 ταῖς μεγάλαισιν ἐν Θήβαις ἀνάσσων.
 τανῦν δ' ἀκούειν, τίς ἀθλιώτερος;
 1205 τίς ἐν πόνοις, τίς ἄταις ἀγρίαις
 ξύνοικος ἀλλαγᾶ βίου;
 ἰὼ κλεινὸν Οἰδίπου κάρα,
 ὃ μέγας λιμὴν αὐτὸς ἤρκεσε
 παιδὶ καὶ πατρὶ θαλαμηπόλῳ πεσεῖν,
 1210 πῶς ποτε, πῶς ποθ' αἱ πατρῷαί σ'
 ἄλοκες φέρειν, τάλας,
 σῖγ' ἐδυνάθησαν ἐς τοσόνδε;
 ἐφευρέ σ' ἄκονθ' ὁ πάνθ' ὀρώων χρόνος ·
 δικάζει τὸν ἄγαμον γάμον πάλαι
 1215 τεκνοῦντα καὶ τεκνούμενον.
 ἰὼ Λαίτιον τέκνον,

εἶθε σ' εἶθε μή ποί' ἰδόμεαν.

ὀδύρομαι γὰρ ὡς περίαλλα

ἰαχαίων ἐκ στομάτων.

τὸ δ' ὀρθὸν εἰπεῖν,

1220

ἀνέπνευσά τ' ἐκ σέθεν, καὶ

κατεκοίμισα τοῦμὸν ὄμμα.

ΕΞΑΓΓΕΛΟΣ.

ὦ γῆς μέγιστα τῆςδ' αἰὲ τιμώμενοι,

οἳ ἔργ' ἀκούσεσθ', οἷα δ' εἰσόψεσθ', ὅσον δ'

ἀρεῖσθε πένθος, εἴπερ ἐγγενῶς ἔτι

1225

τῶν Λαβδακείων ἐντρέπεσθε δωμάτων.

οἶμαι γὰρ οὔτ' ἂν Ἴσιρον, οὔτε Φᾶσιν ἂν

νίψαι καθαρμοῦ τήνδε τὴν στέγην, ὅσα

κεύθει· τὰ δ' αὐτίκ' ἐς τὸ φῶς φανεῖ κακὰ

ἐκόντα, κούκ' ἄκοντα. τῶν δὲ πημονῶν

1230

μάλιστα λυποῦσ' αἰ φανῶσ' αὐθαίρετοι.

ΧΟΡΟΣ.

λείπει μὲν οὐδ' ἂν πρόσθεν ἤδειμεν, τὸ μὴ οὐ

βαρύτερον εἶναι· πρὸς δ' ἐκείνοισιν τί φῆς;

ΕΞΑΓΓΕΛΟΣ.

ὁ μὲν τάχιστος τῶν λόγων εἰπεῖν τε καὶ

μαθεῖν, πέδνηκε θεῖον Ἰοκάστης κᾶρα.

1235

ΧΟΡΟΣ.

ὦ δυστάλαινα· πρὸς τίνας ποί' αἰτίας;

ΕΞΑΓΓΕΛΟΣ.

αὐτὴ πρὸς αὐτῆς. τῶν δὲ πραχθέντων τὰ μὲν

ἄλγιστ' ἄπεστιν ἢ γὰρ ὄψις οὐ πάρα·

ὅμως δ', ὅσον γε καὶ ἐμοὶ μνήμης ἐνι,

- 1240 *πεύσει τὰ κείνης ἀθλίας παθήματα.
ὅπως γὰρ ὀργῇ χρωμένη παρῆλθ' ἔσω
θυραῖνος, ἵει εὐθὺ πρὸς τὰ νυμφικὰ
λέχη, κόμην σπῶσ' ἀμφιδεξίοις ἀκμαῖς·
πύλας, δ' ὅπως εἰσῆλθ', ἐπιφρήξας ἔσω*
- 1245 *κάλει τὸν ἤδη Λαΐον πάλαι νεκρὸν,
μνήμην παλαιῶν σπερμάτων ἔχουσ', ὕφ' ὧν
θάνοι μὲν αὐτοῖς, τὴν δὲ τίχτουςαν λίποι +
τοῖς οἷσιν αὐτοῦ δύστεκνον παιδουργίαν.
ἐγοᾶτο δ' εὐναῖς, ἔνθα δύστηνος διπλοῦς,*
- 1250 *ἐξ ἀνδρὸς ἀνδρα, καὶ τέκν' ἐκ τέκνων τέκοι.
χῶπως μὲν ἐκ τῶνδ' οὐκ εἴ' οἷδ' ἀπόλλυται.
βοῶν γὰρ εἰσέπαισεν Οἰδίπους, ὕφ' οὗ
οὐκ ἦν τὸ κείνης ἐκθεάσασθαι κακόν·
ἀλλ' εἰς ἐκείνον περιπολοῦντι ἐλεύσομεν.*
- 1255 *φοιτᾷ γὰρ, ἡμᾶς ἐγγὺς ἐξαιτῶν πορεῖν,
γυναῖκά τ' οὐ γυναῖκα, μητρῴαν δ' ὅπου
κίχοι διπλὴν ἄρουραν οὐ τε καὶ τέκνων.
λυσσῶντι δ' αὐτῇ δαιμόνων δείκνυσί τις·
οὐδείς γὰρ ἀνδρῶν, οἳ παρῆμεν ἐγγύθεν.*
- 1260 *δεινὸν δ' αὖσας, ὡς ὑφηγητοῦ τινός,
πύλαις διπλαῖς ἐνῆλαι· ἐκ δὲ πυθμένων
ἔκλανε κοῖλα κληῖθρα, καμπίπτει στέγη,
αὐτὴ δὴ κρεμαστὴν τὴν γυναῖκα ἑσείδομεν,
πλεκταῖς ἐώραις ἐμπεπλεγμένην. ὁ δὲ*
- 1265 *ὅπως ὀρᾷ νιν, δεινὰ βρυχηθεῖς τάλας,
χαλᾷ κρεμαστὴν ἀριάνην. ἐπεὶ δὲ γῆ
ἔκειτο τλήμων, δεινὰ γ' ἦν τὰνθ' ἐνδ' ὀρᾶν.*

ἀποσπάσας γὰρ αἱμάτων χρυσιηλάτους
 περόνας ἀπ' αὐτῆς, αἷσιν ἐξεσιέλλετο,
 ἄρας ἔπαισαν ἄρθρα τῶν αὐτοῦ κύκλων, 1270
 αὐδῶν τοιαῦθ', ὅθ' οὐνεκ' οὐκ ὄψοιντό νιν,
 οὐθ' οἱ ἔπασχεν, οὐθ' ὅποι' ἔδρα κακὰ,
 ἀλλ' ἐν σκότῳ τὸ λοιπὸν ρυῖς μὲν οὐκ ἔδει
 ὀψοῖσθ', οὗς δ' ἔχρηζεν σὺ γνωσοῖατο.

τοιαῦτ' ἐφυμνῶν, πολλάκις τε κούχ' ἄπαξ 1275
 ἦρασσ' ἐπαίρων βλέφαρα. φοίνιαι δ' ὁμοῦ
 γλῆναι γένει ἔτεγγον· οὐδ' ἀνίσταν
 φόνου μυδῶσας σταγόνας· ἀλλ' ὁμοῦ μέλας
 ὄμβρος χαλάζης αἱματός τ' ἐτέγγετο.

τάδ' ἐκ θυεῖν ἔρρωγεν, σὺ μόνου, κακὰ· 1280
 ἀλλ' ἀνδρὶ καὶ γυναικὶ συμμιγῇ κακὰ.

ὁ πρὶν παλαιὸς δ' ὄλβος ἦν πάροιθε μὲν
 ὄλβος δικαίως· νῦν δὲ τῇδε θῆμέρα
 στεναγμὸς, ἄτη, θάνατος, αἰσχύνῃ· κακῶν
 ὅσ' ἐστὶ πάντων ὀνόμαί, οὐδέν' ἐστ' ἀπὸν. 1285

ΧΟΡΟΣ.

νῦν δ' ἔσθ' ὁ τλήμων ἐν τίνι σχολῇ κακοῦ;

ΕΞΑΓΓΕΛΟΣ.

βοᾷ διώγειν κληῖθρα, καὶ δηλοῦν τινα
 τοῖς πᾶσι Καδμείοισι τὸν πατροκτόνον,
 τὸν μητρὸς αὐδῶν ἀνόσι', οὐδὲ ρητά μοι,
 ὡς ἐκ χθονὸς φάτων ἑαυτὸν, οὐδ' ἔτι 1290
 μενῶν δόμοις ἀραῖος, ὡς ἠράσατο.

φώμης γε μέντοι καὶ προηγητοῦ τινὸς
 δεῖται· τὸ γὰρ νόσημα μεῖζον ἢ φέρειν.

- δείξει δὲ καὶ σοί. κληῖθρα γὰρ πυλῶν τάδε
 1295 διοίγεται· θέαμα δ' εἰσόψει τάχα
 τοιούτον, οἷον καὶ στυγοῦντ' ἐποικίσειαι.

ΧΟΡΟΣ.

- ὦ δεινὸν ἰδεῖν πάθος ἀνθρώποις,
 ὦ δεινότατον πάντων, ὅσ' ἐγὼ
 προσέκυρσ' ἤδη. τίς σ', ὦ τλήμων,
 1300 προσέβη μανία; τίς ὁ πηδήσας
 μέλζονα δαίμων τῶν μακίστων
 πρὸς σῇ δυσδαίμονι μοίρᾳ;
 φεῦ, φεῦ· δύσταν'. ἀλλ' οὐδ' εἰσεῖν
 δύναμαί σ', ἐθέλων πόλλ' ἀνερέσθαι,
 1305 πολλὰ πυθέσθαι, πολλὰ δ' ἀθρῆσαι·
 τοίαν φρέκην παρέχεις μοι.

ΟΙΔΙΠΟΥΣ.

- αἶ αἶ αἶ αἶ,
 φεῦ, φεῦ· δύστιανος ἐγώ. ποῖ γὰρ
 φέρομαι τλάμων;
 1310 πᾶ μοι φθογγὰ πέτεται φορὰδην;
 ἠὲ δαῖμων, ἦν' ἐξήλου;

ΧΟΡΟΣ.

εἰς δεινὸν, οὐδ' ἀκουστὸν, οὐδ' ἐπόψιμον.

ΟΙΔΙΠΟΥΣ.

- ἠὲ σκότου νέφος ἐμὸν ἀπότροπον, στρ.
 ἐπιπλόμενον ἄφατον,
 1315 ἀδάμαστόν τε
 καὶ δυσούριστον. οἴμοι,
 οἴμοι μάλ' αὐτίς· οἷον εἰσέδου μ' ἄμα

κέντρων τε τῶνδ' οἷσιρρημα, καὶ μνήμη κακῶν.

ΧΟΡΟΣ.

καὶ θαῦμά γ' οὐδὲν ἐν τοσοῖσδε πῆμασι
διπλᾶ σε πενθεῖν, καὶ διπλᾶ φορεῖν κακά. 1320

ΟΙΔΙΠΟΥΣ.

ὦ φίλος, σὺ μὲν ἐμὸς ἐπίπολος ἀντ. α'.

ἔτι μόνιμος. ἔτι γὰρ

ὑπομένεις ἐμέ

τὸν τυφλὸν κηδεύων. φεῦ.

οὐ γάρ με λήθεις, ἀλλὰ γινώσκω σαφῶς, 1325
καίπερ σκοτεινὸς, τὴν γε σὴν αὐδὴν ὅμως.

ΧΟΡΟΣ.

ὦ δεινὰ δράσας, πῶς ἔτλης τοιαῦτα σὰς
ὄψεις μαρᾶναι; τίς σ' ἐπῆρε δαιμόνων;

ΟΙΔΙΠΟΥΣ.

Ἀπόλλων τάδ' ἦν, Ἀπόλλων, ὦ φίλοι, στρ. β'.

ὁ κακὰ τελῶν ἐμὰ, 1330

κακὰ τάδ' ἐμὰ πάθεα.

ἔπαισε δ' αὐτόχειρ νιν

οὔτις, ἀλλ' ἐγὼ τλάμων.

τί γὰρ ἔδει μ' ὁρᾶν,

ὅτι γ' ὁρῶντι μηδὲν ἦν ἰδεῖν γλυκύ; 1335

ΧΟΡΟΣ.

ἦν ταῦθ', ὅπωςπερ καὶ σὺ φῆς. ✕

ΟΙΔΙΠΟΥΣ.

τί δ' ἡ ποῖ ἐμοὶ βλεπτόν, ἦ στρ. γ'.

στερκτιόν, ἦ προσήγορον

ἔτ' ἔστι ἀκούειν ἡδονᾶ, φίλοι;

- 1340 ἀπάγει ἐκτόπιον
 ὅτι τάχιστα με,
 ἀπάγει, ὦ φίλοι,
 τὸν ὀλεθρον μέγαν,
 τὸν καταρατότατον,
 1345 ἔτι δὲ καὶ θεοῖς
 ἐχθρότατον βροτῶν.

ΧΟΡΟΣ.

δείλαιε τοῦ νοῦ τῆς τε συμφορᾶς ἴσον,
 ὥς σ' ἠθέλησα μηδ' ἀναγνῶναί ποί ἄν.

ΟΙΔΙΠΟΥΣ.

- ὅλοιθ' ὅστις ἦν, ὅς ἀπ' ἀγρίας πέδας ἀντ. β'.
 1350 νομάδος ἐπιποδίας
 ἔλυσέ μ', ἀπό τε φόνου
 ἔρρυτο κἀνέσωσεν,
 οὐδέν εἰς χάριν πράσσω.
 τότε γὰρ ἂν θανὼν
 1355 οὐκ ἦν φίλοισιν οὐδ' ἐμοὶ τοσόνδ' ἄχος.

ΧΟΡΟΣ.

θέλοντι κάμοι τοῦτ' ἂν ἦν.

ΟΙΔΙΠΟΥΣ.

- οὔκουν πατρός γ' ἂν φονεὺς ἀντ. γ'.
 ἦλθον, οὐδέ νυμφίος
 βροτοῖς ἐκλήθην ὦν ἔφυν ἄπο.
 1360 νῦν δ' ἄθλιος μέν εἰμ',
 ἀνοσίων δὲ παῖς,
 ὁμογενὴς δ' ἀφ' ὧν
 αὐτὸς ἔφυν τάλας.

εἰ δέ τι πρεσβύτερον
ἔφυ κακοῦ κακόν,
τουτ' ἔλαχ' Οἰδίπους.

1365

ΧΟΡΟΣ.

οὐκ οἶδ' ὅπως σε φαῖ βεβουλεῦσθαι καλῶς.
κρείσσων γὰρ ἦσθα μηκέτ' ὦν, ἢ ζῶν τυφλός.

ΟΙΔΙΠΟΥΣ.

ὥς μὲν τάδ' οὐχ ὧδ' ἔστι ἄριστ' εἰργασμένα,
μή μ' ἐκδίδασκε, μηδὲ συμβούλευ' ἔτι.
ἐγὼ γὰρ οὐκ οἶδ', ὅμμασιν ποίοις βλέπων
πατέρα ποτ' ἂν προσεῖδον εἰς Αἰδοῦ μολῶν,
οὐδ' αὖ τάλαιναν μητέρ', οἷν ἐμοὶ δυοῖν
ἔργ' ἔστι κρείσσον' ἀγχόνης εἰργασμένα.

1370

ἀλλ' ἡ τέκνων δῆτ' ὄψις ἦν ἐφίμερος,
βλασταῦς ὅπως ἔβλαστε, προσλεύσσειν ἐμοί.

1375

οὐ δῆτα τοῖς γ' ἐμοῖσιν ὀφθαλμοῖς ποτέ·

οὐδ' ἄστν γ', οὐδὲ πύργος, οὐδὲ δαιμόνων

ἀγάλμαθ' ἱερὰ, τῶν ὁ παντλήμων ἐγὼ

κάλλιστ' ἀνὴρ εἰς ἔν γε ταῖς Θήβαις τραφεῖς 1380

ἄπεστέρησ' ἐμαυτὸν, αὐτὸς ἐννέπων

ᾠθεῖν ἅπαντας τὸν ἀσεβῆ, τὸν ἐκ θεῶν

φανέντ' ἀναγνον, καὶ γένους τοῦ Λαῖου.

τοιάνδ' ἐγὼ κηλῖδα μηνύσας ἐμῇν

ὀρθοῖς ἐμαλλον ὅμμασιν τούτους ὄρα·

1385

ἦκιστ' ἄλλ' εἰ τῆς ἀκουούσης ἔτ' ἦν

πηγῆς δι' ὧτων φραγμός, οὐκ ἂν ἐσχόμην

τὸ μὴ ποκλεῖσαι τοῦμὸν ἄθλιον δέμας,

ἦν ἦν τυφλός τε καὶ κλύων μηδέν. τὸ γὰρ

- 1390 τὴν φρονίδ' ἔξω τῶν κακῶν οἰκεῖν, γλυκύ.
 ἰὼ Κιθαιρῶν, τί μ' ἐδέχου; τί μ' οὐ λαβὼν
 ἔκτεινας εὐθύς, ὥς ἔδειξα μήποτε
 ἔμαυτὸν ἀνθρώποισιν ἐνθεν ἦν γεγώς;
 ὦ Πόλυβε καὶ Κόρινθε, καὶ τὰ πάτρια
- 1395 λόγῳ παλαιὰ δῶμαθ', οἷον ἄρ' αἶμα
 κάλλος κακῶν ὑπουργὸν ἐξεθρέψατε.
 νῦν γὰρ κακός τ' ὢν καὶ κακῶν εὐρίσκομαι.
 ὦ τρεῖς κέλευθοι καὶ κεκρυμμένη νάπη,
 δρυμός τε, καὶ σιένωπὸς ἐν τριπλαῖς ὁδοῖς,
- 1400 αἶ' τοῦμὸν αἶμα τῶν ἐμῶν χειρῶν ἀπο
 ἐπίετε πατρὸς, ἄρ' αἶμα μου μέμνησθ' ἔτι,
 οἳ ἔργα δράσας ὑμῖν, εἴτα δεῦρ' ἰὼν
 ὅποι' ἔπρασσον αὐτίς; ὦ γάμοι, γάμοι,
 ἐφύσαθ' ἡμᾶς, καὶ φυτεύσαντες, πάλιν
- 1405 ἀνείτε ταῦτ' ὁπέρμα, καπεδείξατε
 πατέρας, ἀδελφοὺς, παῖδας, αἶμ' ἐμφύλιον,
 νύμφας, γυναῖκας, μητέρας τε, χυπόσα
 αἵσχι' ἐν ἀνθρώποισιν ἔργα γίγνεται.
 ἀλλ', οὐ γὰρ αὐδᾶν ἔσθ', ἃ μὴδ' ὀτρύνει καλὸν,
- 1410 ὅπως τάχιστα, πρὸς θεῶν, ἔξω μέ που
 καλύψαι, ἢ φονεύσαι, ἢ θαλάσσιον
 ἐκρίψαι, ἐνθα μήποι' εἰσώψουσθ' ἔτι.
 ἴτ', ἀξιώσαι ἀνδρὸς ἀθλίου θιγεῖν.
 πείθεσθε, μὴ δεισῆτε. τὰ μὰ γὰρ κακὰ
- 1415 οὐδεὶς οἷός τε πλὴν γ' ἐμοῦ φέρειν βροτῶν.

ΧΟΡΟΣ.

ἀλλ' ὦν ἐπαιτεῖς εἰς θεὸν πάρεσθ' ὅδε

Κρέων, τὸ πράσσειν καὶ τὸ βουλευεῖν· ἐπεὶ
χώρας λείλειται μοῦνος ἀντὶ σοῦ φύλαξ.

ΟΙΔΙΠΟΥΣ.

οἴμοι· τί δῆτα λέξομεν πρὸς τόνδ' ἔπος ;
τίς μοι φανεῖται πίστις ἐνδικος ; τὰ γὰρ 1420
πάρος· πρὸς αὐτὸν πάντ' ἐφεύρημαι κακός.

ΚΡΕΩΝ.

οὐχ ὡς γελαστής, Οἰδίπους, ἐλήλυθα,
οὐδ' ὡς ὄνειδιῶν τι τῶν πάρος κακῶν.
ἀλλ' εἰ τὰ θνητῶν μὴ καταισχύνεσθ' ἔτι
γένεθ' ἄρα, τὴν γοῦν πάντα βόσκουσιν φλόγα 1425
αἰδεῖσθ' ἀνακτος Ἥλιου, τοιῶνδ' ἄγος
ἀκάλυπτον οὕτω δεκνύναι, τὸ μήτε γῆ,
μήτ' ὄμβρος ἱερὸς, μήτε φῶς προσδέξεται.
ἀλλ' ὡς τάχιστ' ἐς οἶκον ἐσκομίζετε.
τοῖς ἐν γένει γὰρ τὰ γγενῆ μάλισθ' ὄρα, 1430
μόνοις τ' ἀκούειν εὐσεβῶς ἔχει κακά.

ΟΙΔΙΠΟΥΣ.

πρὸς θεῶν, ἐπεῖπερ ἐλπίδος μ' ἀπέσπασας,
ἄριστος ἐλθὼν πρὸς κάκιστον ἄνδρ' ἐμέ,
πιθοῦ τί μοι· πρὸς σοῦ γὰρ, οὐδ' ἐμοῦ, φράσω.

ΚΡΕΩΝ.

καὶ τοῦ με χρεῖας ὧδε λιπαρεῖς τυχεῖν ; 1435

ΟΙΔΙΠΟΥΣ.

ρίπον με γῆς ἐκ τῆσδ' ὅσον τάχισθ', ὅπου
θνητῶν φανούμαι μηδενὸς προσήγορος.

ΚΡΕΩΝ.

ἔδρασ' ἄν, εὖ τοῦτ' ἴσθ' ἄν, εἰ μὴ τοῦ θεοῦ

πρώτιστ' ἔχρηζον ἐκμαθεῖν, τί πρακτέον.

ΟΙΔΙΠΟΥΣ.

- 1440 ἀλλ' ἢ γ' ἐκείνου πᾶσ' ἐδηλώθη φάτις,
τὸν πατροφόντην, τὸν ἀσεβῆ μ' ἀπολλύναι.

ΚΡΕΩΝ.

οὕτως ἐλέχθη ταῦθ'· ὅμως δ', ἵν' ἔσταμεν
χρείας, ἄμεινον ἐκμαθεῖν, τί δραστέον.

ΟΙΔΙΠΟΥΣ.

οὕτως ἄρ' ἀνδρὸς ἀθλίου πεύσεσθ' ὕπερ;

ΚΡΕΩΝ.

- 1445 καὶ γὰρ σὺ νῦν τ' ἂν τῷ θεῷ πίστιν φέροις.

ΟΙΔΙΠΟΥΣ.

καὶ σοὶ γ' ἐπισκῆπτω τέ, καὶ προτρέψομαι,
τῆς μὲν καὶ οἴκουσ' ἀντὶς ὃν θέλεις τάφον
θοῦ· καὶ γὰρ ὀρθῶς τῶν γε σῶν τελεῖς ὕπερ.
ἐμοῦ δέ μή ποτ' ἀξιωθήτω τόδε

- 1450 πατρῶον ἄστυ ζῶντος οἰκητιοῦ τυχεῖν.

ἀλλ' ἔα με ναλεῖν ὄρεσιν, ἐνθα κλήζεται
οὐμὸς Κιθαιρῶν οὔτος, ὃν μήτηρ τέ μοι
πατήρ τ' ἐθέσθην ζῶντι κύριον τάφον,
ἵν' ἐξ' ἐκείνων, οἳ μ' ἀπολλύτην, θάνω.

- 1455 καίτοι τοσοῦτόν γ' οἶδα, μήτε μ' ἂν νόσον,
μήτ' ἄλλο πέρσαι μηδέν· οὐ γὰρ ἂν ποτε
θνήσκων ἐσώθην, μὴ πλ' τῷ δεινῷ κακῷ.

ἀλλ' ἢ μὲν ἡμῶν μοῖρ', ὅππῃ περ εἴς', ἔτω.
παιδῶν δέ, τῶν μὲν ἀρσένων μή μοι, Κρέων,

- 1460 πρόσθῃ μέριμναν· ἀνδρῆς εἶσιν, ὥστε μὴ
σπάναν ποτέ σχεῖν, ἐνθ' ἂν ᾧσι, τοῦ βίου.

ταῖν δ' ἀθλίαν σάκεράν τε παρθένοισι ἐμαῖν,
αῖν οὐ ποθ' ἢ μὴ χωρὶς ἐστάθη βορᾶς
τράπεζ' ἀνευ τοῦδ' ἀνδρὸς, ἀλλ' ὅσων ἐγὼ
ψαύοιμι, πάντων τῶνδ' αἰεὶ μειεχέτην· 1465
ταῖν μοι μέλεισθαι· καὶ μάλιστα μὲν χερσὶν
ψαῦσαι μ' ἔασαν, καὶ ποικιλύεσθαι κακὰ.

ἴθ', ὦ ῥαξ, ✓

ἴθ', ὦ γονῇ γενναῖε. χερσὶ δ' ἂν θιγῶν
δοκοῖμ' ἔχειν σφᾶς, ὥσπερ ἦνίχ' ἔβλεπον. 1470

τί φημί;

οὐ δὴ κλύνω που, πρὸς θεῶν, τοῖν μοι φίλον
δακρυβρόσύντοισι; καὶ μ' ἐποικτεῖρας Κρέων
ἐπεμψέ μοι τὰ φίλιστα ἐχγόνους ἐμοῖν;
λέγω τι; 1475

ΚΡΕΩΝ.

λέγεις. ἐγὼ γάρ εἰμ' ὁ πορσύνας τάδε,
γνοὺς τὴν παροῦσαν τέρψιν, ἣ σ' εἶχεν πάλαι.

ΟΙΔΙΠΟΥΣ.

ἀλλ' εὐτυχοίης, καί σε τῆσδε τῆς ὁδοῦ
δαίμων ἄμεινον ἢ μὲ φρουρήσας τύχῃ.
ὦ τέκνα, ποῦ ποῖ ἐστέ; δέϋρ' ἴτ', ἔλθετε 1480
ὥς τὰς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας,
αἷ τοῦ φυτουργοῦ πατρὸς ὑμῖν ὧδ' ὄραν
τὰ πρόσθε λαμπρὰ προὔξένησαν ὄμματα·
ὅς ὑμῖν, ὦ τέκν', οὐθ' ὄρω, οὐθ' ἱστορῶν,
πάτῃρ ἐφάνθη ἔνθεν αὐτὸς ἡρόθην. 1485
καὶ σφωὶ δακρύω, προσβλέπειν γὰρ οὐ σθένω,

νοούμενος τὰ λοιπὰ τοῦ πικροῦ βίου,
οἶον βιώναι σφῶν πρὸς ἀνθρώπων χρεῶν.
ποίας γὰρ ἀσσιῶν ἤξει εἰς ὁμιλίας ;

1490 ποίας δ' ἐορτὰς, ἐνθεν οὐ κεκλαυμένα
πρὸς οἶκον ἵξεσθ' ἀντὶ τῆς θεωρίας ;
ἀλλ' ἡνίκ' ἂν δὴ πρὸς γάμων ἤκητ' ἀκμαίς,
τίς οὗτος ἔσται ; τίς παραρρήψει, τέκνα,
τοιαῦτ' ὄνειδ' λαμβάνων, ἅ τοις ἐμοῖς

1495 γονεῦσιν ἔσται σφῶν θ' ὁμοῦ δηλήματα ;
τί γὰρ κακῶν ἄπεστι ; τὸν πατέρα πατὴρ
ὑμῶν ἔπεφνε· τὴν τεκοῦσαν ἤρρεν ,
ὅθεν περ αὐτὸς ἐσπάρη, καὶ τῶν ἴσων
ἐκτήσαθ' ὑμᾶς, ὥνπερ αὐτὸς ἐξέφυ.

1500 τοιαῦτ' ὄνειδιεῖσθε. κατὰ τίς γαμεῖ ;
οὐκ ἔστιν οὐδεὶς, ὦ τέκν'· ἀλλὰ δηλαδὴ
χέρσους φθαρῆναι καγάμους ὑμᾶς χρεῶν.
ὦ παῖ Μενοικέως, ἀλλ' ἐπεὶ μόνος πατὴρ
ταύταιν λέλειπται, νῶ γὰρ, ὦ φυτεύσαμεν,

1505 ὁλώλαμεν δὴ ὅντε, μὴ παρὰ σφ' ἰδῆς
πτωχὰς, ἀνάνδρους, ἐγγενεῖς ἀλωμένας,
μηδ' ἐξισώσης τὰςδε τοῖς ἐμοῖς κακοῖς.
ἀλλ' οἴκτισον σφᾶς, ὥδε τηλικάσδ' ὀρῶν,
πάντων ἐρήμους, πλὴν ὅσον τὸ σὸν μέρος.

1510 ξύννευσον, ὦ γενναῖε, σῇ ψαύσας χερσί.
σφῶν δ' ὦ τέκν', εἰ μὲν εἵχειόν γ' ἤδη φρένας,
πόλλ' ἂν παρήνουν· νῦν δέ τοι εὐχεσθέ μοι,
οὗ καιρὸς αἰεὶ ζῆν, βίου δέ λήϊνος
ὑμᾶς κυρῆσαι τοῦ φυτεύσαντος πατρός.

ΚΡΕΩΝ.

ἄλῃς ἴν' ἐξήκεις δακρύων ; ἀλλ' ἴθι στέγης ἔσω. 1515

ΟΙΔΙΠΟΥΣ.

πειστέον, κεί' μηδέν ἡδύ.

ΚΡΕΩΝ.

πάντα γὰρ καιρῷ καλά.

ΟΙΔΙΠΟΥΣ.

οἷσθ' ἐφ' οἷς οὖν εἴμι ;

ΚΡΕΩΝ.

λέξεις, καὶ τότ' εἴσομαι κλύων.

ΟΙΔΙΠΟΥΣ.

γῆς μ' ὅπως πέμπεις ἄποικον.

ΚΡΕΩΝ.

τοῦ θεοῦ μ' αἰτεῖς δόσιν.

ΟΙΔΙΠΟΥΣ.

ἀλλὰ θεοῖς γ' ἔχθιστος ἦκω.

ΚΡΕΩΝ.

τοιγαροῦν τεύξει τάχα.

ΟΙΔΙΠΟΥΣ.

φῆς τάδ' οὖν ;

1520

ΚΡΕΩΝ.

ἂ μὴ φρονῶ γὰρ, οὐ φιλοῶ λέγειν μάτην.

ΟΙΔΙΠΟΥΣ.

ἄπαγέ νύν μ' ἐντεῦθεν ἦδη.

ΚΡΕΩΝ.

στεῖχέ νυν, τέκνων δ' ἀφού.

ΟΙΔΙΠΟΥΣ.

μηδαμῶς ταύτας γ' ἔλη μου.

ΚΡΕΩΝ.

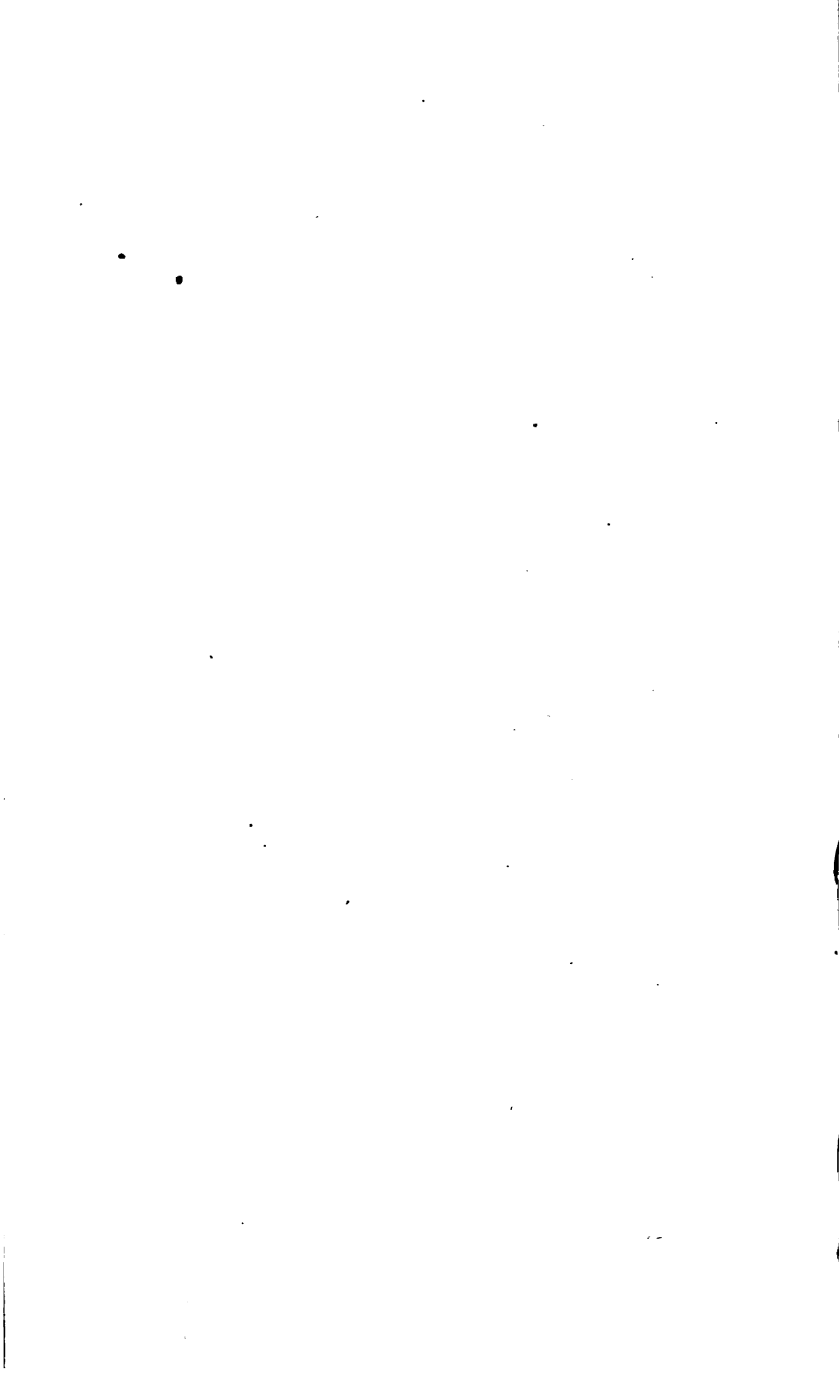
πάντα μὴ βούλου κρατεῖν.
καὶ γὰρ ἅ' κράτησας, οὗ σοι τῷ βίῳ ξυνέσπειο.

ΧΟΡΟΣ.

ὦ πάτερ, ὅστις ἔνοικος, λείψει, Οἰδίπους ὅδε,
1525 ὃς τὰ κλέιν' αἰνέγμαι ἤδη, καὶ κράτιστος ἦν ἀνὴρ,
ὅστις οὐ ζήλω πολιτῶν καὶ τύχαις ἐπιβλέπων,
εἰς ὅσον κλύδωνα δεινῆς ξυμφορᾶς ἐλήλυθεν.
ὥστε θνητὸν ὄντι, ἐκείνην τὴν τελευταίαν ἰδεῖν
ἡμέραν ἐπισκοποῦντα, μηδὲν ὀλβίζεν, πρὶν ἂν
1530 τέρμα τοῦ βίου περᾶσθαι, μηδὲν ἀλγεὲς παθῶν.

NOTES.

8*



NOTES



CRITICAL AND EXEGETICAL.

THE scene opens in a manner highly imposing and magnificent. In front is a large square—in the back ground the palace of Edipus, and an altar before the entrance. In the distance may be seen two temples of Minerva, and a temple of Apollo on the banks of the Ismenus, with their altars. These altars are crowded by countless suppliants of the city. A select portion, consisting of helpless children, hoary priests, and among these the high-priest of Jupiter himself with a band of chosen youth, throng the square before the palace. Some prostrate themselves around the seats of the altar. Others are diligently preparing sacrifices. The whole body of suppliants, both here and in the distance, bear in their hands boughs tipped with fillets of white wool, in token of distress. The air is filled with perfume, and resounds with groans and supplication. In the midst of this solemn scene, in which infancy, youth and age, ministers of religion and worshippers, are blended, and all harmoniously disposed in a simultaneous expression of suffering, and of prayer for a plague-wasted city, Edipus appears from the palace. In the scenes which follow, to the first intermede, we have a picture of the pest, of the generous sympathy and exertions of the king in behalf of the city, and of a perplexing remedy proposed by the oracle.

1. τέκνα. Edipus fondly addresses the Thebans as his *children*. Τοῦ πάλαι for τοῦ παλαιοῦ. The article thus added to a substantive expressed or understood, gives the signification of an adjective to the adverb. So infra 137, τῶν ἀπωτέρω φίλων for τῶν ἀπωτέρων – 268, τοῦ πρόσθε Κάδμου, τοῦ πάλαι Ἀγήνορος for προτέρου and παλαιοῦ. Cadmus founded Thebes about two hundred years before the period of this play. The Thebans are called his children by Sophocles, as by Eschylus the Athenians (Eum. 1011) παῖδες Κραναοῦ. Τροφή put by the common figure of the thing for the person, the abstract for the concrete, as the schoolmen say, for οἱ θρεφθέντες. So infra 85, and Eur. Orest. 471, ἐμὸν κήδυνμα for ἐμὸς κηδεστής – 128, τυραννίδος for τυράννου – 138, μύσας for μύσταιρα.

2. τίνας ἔδρας, etc. This is a very common idiom, both with Greek and Roman writers, for expressing briefly what in our own idiom would be expressed more fully. There is a frequent ellipse of the verb εἶμι in such cases. Thus here in full, according to our idiom, we should expect τίνας εἶμαι ἔδραι ἄνδρες ἄς etc. or, in another Greek form, διὰ τί εἰς ἔδρας τάςθι μοι θοάζετε. The seats to which reference is here made, are those of the altar in front of the palace. Πότε expresses *eagerness* or *impatience* in interrogation. Θοάζει is differently interpreted by some of the Scholiasts and by Brunck, as if merely another form of the Homeric θέσσει, or θέσσει, to sit. But it is better derived from θοός swift, and means to *rush forward*, to *hurry*. In this interpretation agree Muagrave and Erfurdt. In this sense the same verb occurs Eur. Orest. 329, 1558. Troad. 909. Iph. T. 1140. Phœn. 806. Bacch. 65, 219. Here. F. 382.

3. ἐξεστεμμένοι refers not to the Thebans, but to the branches, i. e. ἰσσηγίους κλάδους ἐξεστεμμένους ἔχοντες. Strictly the dative is here used for the accusative, κλάδων etc. for κατὰ κλάδους ἐξεστεμμένοι. Brunck gives to this participle,

correctly as regards the sense, the meaning of *instructi*, i. e. *furnished*. It was the custom of suppliants to carry branches of olive, tipped with fillets of white wool, called by the Greeks *στειμματα*. *Velatis manibus orant*, says Plautus.

6-8. *παρ' ἄγγέλων ἄλλων*, lit. *from other messengers* - i. e. *from others as messengers*. *Ἄλλων* is usually, but it is thought improperly, considered here by commentators, and by Matthiæ, as redundant. *Ὀκλεινός* etc. This seemingly pompous style of self-description was common among ancient heroes. So Ulysses Od. IX. 19.

*Εἰμ' Ὀδυσσεύς Λαερτιάδης, ὃς πᾶσι δόλοισιν
Ἀνθρώποισι μέλω, καὶ μὲν κλέος οὐρανὸν ἵκει.*

So Æneas, Virg. *Æn.* I. 378.

Sum pius Æneas—*fama super æthera notus*.

9. *ἔπος*, 2nd aorist for the present tense, and used, as often elsewhere, in the sense of *sum*. So infra 587.

10. *τινι τρόπῳ*, with *what purpose*, or simply *wherefore*.

11-12. *δοῦντες, ἢ στείλονται* [*καθίσταται*]. *Στείλω*, among other meanings, has that of *wishing* or *praying earnestly for something*. *Ὡς θέλοντες ἄν ἐμοῦ*, genitive absolute conditioned by *ἄν*, i. e. *since I wish, if it is possible, to give you complete relief*. *Πᾶν*, adverbially used with *πρὸς*, as are many neuters of adjectives and many nouns.

13. *ἔδραν*, lit. *a sitting for the purpose of supplication*.

16-7. *βωμοῖσι τοῖς σοῖς*. It was very common among the ancients to place altars before their houses. Apollo was often addressed as a divinity "*ædibus propinquus nostris adcolens*." *Οἱ μὲν - πτίσθαι*—strictly *βαδίσαι*. Children are here depicted under the metaphor of the young of birds that are not able to fly far.

18. *ἱερῆς* for *ἱερᾶς* by the Attic dialect. Many similar cases are collected by Elmsley. So in Eur. Supp. 666, *ἱε-*

πεῦσι θ' ἱππῆς ἦσαν ἀνθωπισμένοι, not as commonly ἱππεῖς. In Phœn. 1236, 1255. ἀριστῆς for ἀριστεῖς. In Soph. Aj. 189, βασιλῆς for βασιλεῖς. It more fully impresses the dreadful character of the plague, when we are informed that not only ordinary priests, but the high-priest of Jupiter himself, all bending beneath the weight of years, were suppliants at the altars. Οἶδε ἱεράτων λεῖπτοι refers to a chosen band of youth who attended particularly on the high priest.

19. ἐξετεμμένον, adorned with suppliant boughs; see on verse 3.

20. ἀγοραῖσι. It was customary to set up images of the gods in the forum. Διπλοῖς ναοῖς – the two temples of Minerva were dedicated, one to Minerva Onecœa, the other to the Ismenian Minerva.

21. ἐπ' μαντεῖα σποδῶ for βωμῶ; σποδῶ because the fire in the temple was consulted; μαντεῖα because it was consulted for the purpose of divination; Ἰσμηνοῦ because the temple of Apollo, to which reference is here made, stood on the banks of the Ismenus – hence lit. and by the prophetic ashes near Ismenus, i. e. at the temple where the prophetic fires of Apollo are burned.

22 – 4. Now follows a short but most striking description of Thebes wasted by the plague. Her danger and desolation are first presented by means of a metaphor taken from ships when tossed by a tempest. The city ἄγαν ἤδη σαλεύει, is now wildly agitated; and on in the following order – εἴ οὐχ οἶα τε [ἐστὶ] κἀνακονφίσαι for καὶ ἀνακονφίσαι κάρα [ἐν] βυθῶν φοινίκου σύλου. The poets, both Greek and Roman, often represent a city or state under the figure of a ship. See Soph. Ant. 162. 190. Esch. Sept. Theb. 2. Hor. Od. I. 14.

25 – 7. By the second descriptive trait, which is best construed after σαλεύει and before the clause dependent on οὐχ οἶα ἐστὶ, we are informed that the city φθίνουσα is wasting away, κάλυξεν ἐγκάρποις, with the fruit-enclosing husks, i. e.

the springing fruit, *χθονὸς of her soil*; *ἀγέλαις βονόμοις* – Schol. *κατὰ τὰς ἀγέλας τῶν νομάδων βοῶν*, *with her herds of grazing cattle*. The tragic and lyric writers often use a compound adjective instead of the genitive of the noun contained in the compound. Thus *ἀγέλαις βονόμοις* for *ἀγέλαις βοῶν*. The idea of *νομός* may still, however, be preserved, as in the word *grazing*. So Eur. Herc. F. 395, *καρπὸν μηλοφόρον* for *καρπὸν μήλων* – Iph. T. 413, *φιλόπλουτον ἄμιλλαν* for *ἄμιλλαν πλούτου* – El. 126, *πολύδακρυν ἡδονάν* for *ἡδονάν δακρύων*. *Ἀγόνους* i. e. *κακογόνους*, *abortive, or prematurely perishing with their mothers*.

27 – 9. In the third trait, the plague, that *most hostile* to life of all diseases, is personified as a god clad in flames. *Ἐν* adverbially used, *amongst others*, and in the sense of *simul*, which last here, and infra 183. So Soph. El. 713. Propositions are thus frequently used by Ionic and Attic poets, particularly *πρὸς* by the Attics. A fever was naturally by the Greeks called *fire*, and the heat produced by it is expressed, as in Homer Il. XXII. 31, by *πυρετός*. Hence the plague, which produced a violent fever, is very forcibly here represented as *πυρφόρος θεὸς*, *a fire-bearing god*, who *σκήψας breaking violently in, εἰλάνει*, *urges or harrasses the city*. *Ῥῶ οὔ* scil. *θεοῦ*.

30. To close the awful picture, *dark Pluto* is represented as *enriched with groans and lamentations*. *Ἄιδης* (from a *privative* and *εἶδω*) the invisible world, hence Pluto, its king. What force of meaning here in the verb *πλουτίζεται*! Hades, whose unfathomable gulfs, in the conception of the ancients, were ever yawning to receive more victims, is represented now as *enriched*, crowded with its stores of the dead, and echoing every where with the groans of the dying.

—————“ the fiery god
Stalks o’er deserted Thebes, whilst with our groans
Enriched, the gloomy god of Erebus
Triumphant smiles.”

31 - 4. The order is *νῦν οὖν ἐγὼ, οὐδ' οὐδὲ παῖδες, ἐξέμεσθ' ἐπίστοιαι, κρήνῃς τε ἱστούμενον*, i. e. *ἔσθ' etc.* *Ἐπίστοιαι* for *ἐπὶ τῇ ἑστῇ*, seated at the hearth, the position of suppliants - hence here *suppliants*. *Συνάλλαται*, *interpositions*, the particular instances where the gods interpose, in distinction from *συμφοραῖς βίῳ*, the ordinary events of life. Though they, the high priest and attendant Thebans, cannot regard Œdipus quite as a god, yet they do regard him as the greatest of men. This is important to be observed. Œdipus had delivered his country from the ravages of the Sphinx, by a proud effort of intellect in explaining the enigma which she proposed. Revered and admired by all therefore as the saviour of his country, as almost a divine person, he was exalted to the throne of Thebes, and his palace-gates are now thronged by those who solicit and expect from him only deliverance from their new and dreadful dangers. The interest of the tragedy is therefore extremely heightened, since, as Dacier well observes, this Œdipus, thus adored by his people, is soon to become the object of their execration.

35. *ἐξέλιπας*, *has entirely released*, or simply in the sense of *ἔκτανσας*.

36. *ἄοιδον*, a name for the Sphinx, also given in Eur. Phœn. 1545, because, explains a Scholiast, *ἐμύσῃς ἄλγυς τὰ αἰνύματα*, she composed her enigmas in verse. *Παρετίχων*, we used to pay, imperfect denoting a frequently recurring action. The Sphinx, according to the poetical account, was a monster which had the head and breasts of a woman, the body of a dog, the tail of a serpent, the wings of a bird, the paws of a lion, and a human voice. Sent by Juno, who was implacably hostile to the family of Cadmus, into the neighborhood of Thebes, she there destroyed all who could not explain her enigmas. It was a tribute of life which she compelled the Thebans to pay. Œdipus at last resolved one of her enigmas, and she perished by dashing her head against a rock.

See on page 6 the enigma and solution which produced this happy result, and gave to the stranger Edipus the throne of Thebes, and the hand of the queen in marriage. Many interpretations have been given of the Sphinx. Some mythologists explain the lion's paw as expressing her cruelty, the body of a dog her lasciviousness, her wings the despatch used in her expeditions, and her enigmas the snares she laid for strangers and travellers. Most interpretations, however, are visionary and allegorical. The most natural is that which supposes Thebes to have been invaded by some hostile force, probably under the command of a woman who was slain by Edipus. This simple event would be easily embellished and exaggerated in the mythology of the Greeks, who often heaped upon any revolting or offending thing, or being, countless absurdities and deformities. With the Egyptians the Sphinx was a type of their theology, and as such was often represented in statues, many of which, of enormous size, were cut in the solid rock.

37. καὶ ταῦτα, *and that too*, as this phrase is frequently used, or supply the ellipse by ἐποιήσας. Ἐφ' ἡμῶν ἐξειδώς οὐδέν πλείον [τῆς σῆς γνώσεως], i. e. *adding nothing to your own knowledge from ours*.

38-9. προσθήκη, *aid, assistance*. Λέγει and νομίζει, 2nd pers. pres. ind. pass. Attic for λέγη and νομίζη.

40. Οἰδίππου κάρα for Οἰδίπους or Οἰδίπε, Οἰδίπους being declined indifferently with the genitive in -ου or -οδος. Similar circumlocutions are very common. So infra 950, 1207, 1235. *Caput* in Latin is used like κάρα in Greek for the *man or person himself*. Πᾶσιν is understood by Brunck in the sense of παντελώς, *entirely*. In many places in Sophocles it has the sense of *apud omnes*, or *in judicio omnium*. A Scholiast interprets it thus: ἢ πᾶσι τοῖς προσηρημένοις, τύχη σννέσει, θεοφιλία. Edipus has just been praised for his good fortune and wisdom in explaining the enigma, and for his in-

timate enjoyment of the divine favor ; πᾶσι naturally embraces these circumstances, and in general all which render him, as he is called the greatest of men.

42-3. του for τίνος, therefore enclitic ; when used as the article, or for the interrogative τίς, it is circumflexed. Που without the accent, *somewhere, anywhere*.

44-5. ὥς, *for*, and the proposition which follows assigns a reason, particularly for the clause εἰτ' ἀπ' ἀνδρός ὁλοθ' αὖ ποῦ. The order is ὥς ὁρῶ τὰς συμφορὰς τῶν βουλευμάτων καὶ μάλιστα ζώσας [εἶναι] τοῖσιν ἐμπειροῖσι. Συμφορὰς, *event, or issue*, as in Esch. Pers. 436, 439. Aristoph. Ach. 1203. Eur. Iph. A. 1347. Thuc. I. 140, and as Scholiasts interpret it, ἀποβάσεις. Καὶ μάλιστα - καί, *even or very*, used often to strengthen superlatives. Ζώσας lit. *living*, hence *flourishing, prosperous*.

“———on wisdom oft,

And prudent counsels in the hour of need,
Success awaits.”

46-8. ἀνόρθωσον, *raise up again* - ἀνὰ in composition denotes, among other things, *repetition*, as here. Τῆς προθυμίας - sup. ἔνεκα.

49-0. ἀρχῆς δὲ τῆς σῆς μηδαμῶς, i. e. μὴ οὐδαμῶς μεμνώμεθα, *do not by any means let us remember thy government, σιάντες ἐς ὁρθὸν, καὶ πικρότερον ὕστερον, having been once established in safety, and afterwards about to perish, i. e. left to perish ; or do not let us call to mind thy government as that which, having once established our safety, leaves us afterwards to perish*. The danger of losing his reputation as the saviour of his country, and of becoming obnoxious by neglecting its interests in its new crisis of danger, is presented to the mind of Edipus as a motive to draw out his assistance. If he neglects the Thebans now, they will forget his former glory, or remember it but to execrate him the more for any present neglect.

53. *ταῦν*, i. e. *κατὰ τὰ πράγματα τῶν ὄντων*.

54 - 5. *ὥς* causal, *for*, and so immediately below. *Κάλλων* [*ἐστὶ*] *κρατεῖν* [*πόλεως*] *ἐν ἀνδράσιν*, ἢ [*πόλεως*] *κρήν*.

56 - 7. *ἔρημος*, *being desolate*. *Ἀνδρῶν* is here used absolutely with *ἐννοικούντων*, and so a reason is assigned *why* the city is desolate.

"A sovereign's riches is a peopled realm;
For what will ships or lofty towers avail,
Unarmed with men to guard and to defend them."

The sentiment of these lines is partly also expressed by Alcæus - *ἄνδρες πύργοι ἀρήϊοι πόλεως*; and by Demosthenes - *ἄνδρες γὰρ πόλεις, καὶ οὐ τείχη*. Comp. Soph. Ant. 737, and the following passage from Sir William Jones, cited by Trollop -

"What constitutes a State?

Not high-raised battlements, or labored mound;
Thick wall, or moated gate;
Not cities proud, with spires and turrets crowned;
Not bays and broad-armed ports,
Where, laughing at the storm, rich navies ride:
No; men, high-minded men."

58. *ὦ παῖδες* etc. He addresses here not the children in particular, referred to in verses 16 and 17, but all who thronged his palace gates, as their common father. *Ἰνσὶα κοῖα ἄγγενά*; the same sense is here repeated by adjectives, one of which negatively expresses the sense of the other - a common pleonasm, as often in the Iliad; e. g. *κατ' αἶσαν, οὐδ' ὑπὲρ αἶσαν*, and elsewhere. See *infra* 1230. Soph. El. 929. Aj. 289.

60. *νοσοῦντας*, *distressed though you be*. This is an instance of the nominative absolute, proceeding from a sudden change of construction made in the act of composition. See other examples Soph. Ant. 260. Phil. 294. Eur. Phoen. 290.

66 - 7. *ἵστε μὲ δακρύσαντα* — *ἐλθόντα* - participles with

the verb *to know*, where in Latin the infinitive would be used. The Latin poets sometimes imitate this construction. Thus Virgil, *Æn.* II. 377, *sensit medios dilapsus in hostes*. So in English Milton *Par.* B. IX. 792 – *and knew not eating death*. *Πολλὰς δ' ὁδοῦς φροντίδος πλάνοις*, lit. *many ways in the mazes of thought* – i. e. Edipus has most anxiously deliberated in order to find a remedy for the existing evils. For *πλάνοις* some editions read *πλάναις*; but the masculine form is good Attic use, and occurs three times in Sophocles and many times in Euripides.

70. *γαμβρόν*, generally used for any kinsman, here *brother in law*, and so until the genuine relation of Edipus to the royal family is ascertained. Creon was own brother to the queen.

71. *ὅτι*, neuter of *ὅστις*, thus written to distinguish it from *ὅτι* the conjunction.

72. *τήνδε ῥυσαιμην* – *ε* final is here short before the initial *ρ*, according to the canon of Dawes, the metrical ictus falling upon it. So before *ῥέπον*, infra 847, on which see note. There is an instance in *Esch. Prom.* 712, where a final syllable continues short before *ρ*, because the metrical ictus does not fall upon it.

73–5. *καὶ ἡμαρ*, and the day, *ἥδη συμμετρούμενον*, now measured along with, i.e. when compared, *χρόνῳ*, with the time, scil. of his departure – *λυπεῖ με [ἀποροῦντα κατὰ] τί πράσσει*, grieves me, or renders me anxious as to what he is doing. *Εἰνότης πέρα, ultra quam æquum erat*, Musg. i. e. more than the reasonable time. Porson thinks these words a gloss which has crept from the margin into the text, and with great probability, since they only repeat the idea of the words *πλεῖστον καθήκοντος χρόνον*, which they might have been placed in the margin to explain. This is the only place in poetry in which *καθήκω*, though so common in prose, occurs.

80. *εἰ γάρ*, expressive of a wish in the sense of *utinam*. *Εν*

τύχη γε τῷ σωτήρι, lit. *in saving good fortune*, i. e. *with prosperous news of safety*. Τῷ is by many considered as employed here for τῶς, to correspond, as usually, with ὥσπερ. So Markland and Brunck. But τῷ is constantly employed for τινί, and so very properly here. So Elmsley, according to the greatest number of readings, and Eustathius. Eschylus, Sept. Theb. 478, has σύν τύχῃ δέ τῷ. Porson deems Markland's emendation unnecessary. Σωτήρι, used as an adjective agreeing with τύχῃ – a common use among the tragic poets, though the two nouns are most commonly of the same gender, as νόστιου σωτήρας, Soph. Phil. 1471 – χθόνα σωτήρα, Eur. Med. 361. See also Esch. Agam. 664.

“ O Phœbus, grant he come
With tidings cheerful as the face he wears !”

82. εἰκάζει μὲν; ὥς is omitted before the verb, but without it the proposition is still limiting – *as far as can be conjectured*, ἡδύς, *he is cheerful*, i. e. the report he brings is of a joyful character. Οὐ γὰρ ἄν. These particles always precede an elliptic sentence; οὐ negatives, γὰρ retains its causal force, and ἄν conditions the verb εἶπε – *for he would not have come thus*, etc, if he was not the bearer of joyful tidings. But οὐ γὰρ ἄν here, and usually elsewhere, may be rendered in the sense of the Latin *alioquin*, *for otherwise not*.

83. πολυστεφής, followed by a genitive δάφνης, denoting that which produced its circumstance. So Soph. El. 895, περιστεφής ἀνθίων. It was the custom of those who returned from consulting the oracle with favorable answers, to crown their heads with laurel or bay. They laid aside their crowns if anything untoward had happened. Comp. Soph. Trach. 178. See Aristoph. Plut. 21. Eur. Hipp. 816. See also Livy XXIII. 11.

84. ξύμμετρος γὰρ ὡς κλύειν, i. e. *within hearing*. Schol. μέτρον ἔχων τοῦ ἀκούειν.

85. Not only kings, but the sons of kings, chief men, etc. were often addressed by this title in ancient times. *Κήδευμα*, res pro persona, and so with many nouns terminating in *-μα*. See on v. 1.

87—8. Creon, unwilling to disappoint the favorable expectation which his arrival has created, expresses himself enigmatically. The discovery and punishment of the murderer of Laius is the condition on which the city is to be saved. To this he indirectly alludes in his reply, but dwells mainly on the supreme advantage which is to result from complying with it. *Ἐσθλήν*, I bring a *favorable* report—*γὰρ λέγω καὶ τὰ δύσφορ' ἅν' ἂν εὐτυχῇν*, for *I say that even grievous things may all be called prosperous, or fortunate, εἰ τύχοι [ἐς] ὁρθόν [τέλος] ἐξελθόντα*, if they happen to produce good results. Musgrave treats *καὶ* as expletive, but it is here in the sense of *even* decidedly important. *Τυχάνω*, in its construction with a participle, has the signification of *chance* or *casualty*.

89—0. Edipus employs *θρασύς*, says a Scholiast rather fancifully, on account of *ἔσθλήν* as used by Creon, and *προδίσσας* on account of *δύσφορα*. Divided between hope and fear, he applies for explanation. *Οὐτ' οὖν — οὖν* is frequently used with *οὔτε*, *μήτε*, or *εἴτε*, either in the first member, or the second.

91. Creon is unwilling to explain *πλησιαζόντων*, in the presence of the multitude. He has learned from Apollo that Edipus himself is the murderer to be punished, and therefore virtually proposes to retire within the palace. But Edipus, with a proud humanity which wins our regard for his character, bids him explain before the whole people. *Τῶνδε* for *τούτωνδε*. *Καὶ στείχειν*—Creon proposes two things, to give his information before the multitude, or in the palace—hence *καὶ* is *copulative*, though its translation is not necessary, and so below v. 94.

95. *λέγοι' ἂν*—*I will tell*, optative for the fut. indic. as in

Soph. Aj. 88, *μίνουμι* ἄν. So El. 1490. This is a frequent use with the Attics.

97. ὥς instead of the relative, as frequently in Homer and the poets – *which has been nourished*.

99. τίς ὁ τρόπος τῆς ξυμφορᾶς; *what method must be followed with respect to this calamity?* Schneider and Donnegan give to τρόπος the sense of τροπή, i. e. *aversio* or *reparatio*, *defence*, which would be good in this place, but this sense is not supported by examples. Τρόπος with the genitive in interrogations has the sense of the Latin *modus*, or *ratio*.

100. Before ἀνδραγατεύντας and λύοντας, used as infinitives, understand Φοῖβος ἄνωγεν ἡμᾶς. Φόνῃ φόνον – this juxtaposition strengthens the force of the passage. So infra 248. Soph. Aj. 866. Eur. Orest. 34. 807. 503. Supp. 616.

101. ὥς τόδ' αἷμα χειμάζον πόλιν, *since blood is desolating our city*. This is an instance of the accusative absolute used for the genitive, as was not unusual among Attic writers. So in a fragment from a lost fable of Aristophanes,

ἀλλά, τὰ στροφίου λυθέν,
τὰ κάρνυά μου ἔπιπτεν.

Here τὰ στροφίου λυθέν is for τοῦ στροφίου λυθέντος. Comp Soph. El. 1241. Œd. C. 380. Eur. Hipp. 23. Esch. Sept. Theb. 678. See many instances collected by Matthiæ, Gr. Gr. § 568. 3.

For τό some read τῇ in the passage under comment, referring it to πόλιν, because no previous circumstance has been mentioned to which τό can refer. Such a previous circumstance is not absolutely necessary, as see Hom. Il. IX. 527. Τό may refer to something which succeeds. Schæfer, however, refers it here to the preceding clause.

107. τοῖς ἀντιόντας χεῖρῃ, *the actual perpetrators*. Τινά is governed by ἐπιστέλλει, and used for ἡμᾶς. Compare on its government infra 238, 1287; on its use for a personal pro-

noun Soph. Aj. 245. Aristoph. Thesm. 604. Plato, Alcib. 2. p. 49. line 4.

108-9. *ποῦ γῆς*, the genitive with an adverb of place. So in Latin *ubi terrarum, ubi gentium*; *ποῦ* is singularly used with *γνώμης* in Ant. 42. *Δυστέμαστον*, *difficult to find, hard to be detected*. *Αἴτιας*, lit. *accusation* for a crime - hence by meton. *a crime*.

110-1. *τὸ δὲ ζητούμενον* etc. metaphorical from the chase. A wild beast which is hunted is taken - one neglected flies away, and is lost. If the criminal be sought out diligently, is the application here, he will be found, but if the proper investigation be neglected, he will escape.

112. *πότῃ* for *πότῃρον*, *utrum*, i. e. was he murdered in the city of Thebes, or in the country, or in some foreign land? Fault has been found with this passage, because, say Brumoy, Dacier and others, the law of probability is violated. How could Edipus be unacquainted with the murder of his predecessor in the kingdom, whose widow he had married, and with whom he is living on the most confidential terms? See v. 700. It may be answered that Edipus could not probably have learned the fact from the public, because its attention, owing to the pressure of danger and suffering from the Sphinx, was entirely directed to self-preservation, as Sophocles himself informs us vv. 130, 220. There are other causes which might naturally have prevented any investigation. Laius had been obscurely slain, at a distance from home, and, according to a vague report, by robbers. It would have been extremely difficult under these circumstances, to have discovered the murderer. Again, according to one account, Laius was an unnatural father, and a violent and unjust man. He is praised, it is true, by Edipus; but this may be easily imputed to zeal in behalf of the oracle, and a desire to win the active exertions of the people.

Queritur peremptum nemo, quem incolumem timet,

says Edipus in Seneca's play. Why, asks Boivin, should the death of Laius, supposing his character such as ~~has been~~ described, have been investigated any more than the death of Caligula, or Domitian? But again why must Edipus necessarily have been informed of the murder by Jocasta? May she not naturally have avoided the subject altogether as disagreeable in her new relation of wife to Edipus, particularly since the death of her former husband was obscure, and entirely neglected and forgotten by the public? The ignorance of Edipus then, supposing it really to have existed, is not, as is charged, an absolute improbability.

But must we of course suppose this ignorance real? May it not have been feigned by Edipus, asks Boivin, for the purpose of shielding himself from blame for having neglected the investigation? Or may not the poet have wished by this voluntary neglect to have rendered Edipus worthy of divine vengeance? Or, it may again be asked, may his ignorance not have been assumed, in order to obtain proofs of the murder? Suppose that he previously had a general knowledge of the fact; it was necessary for him now to have a *judicial* knowledge of it. He must become acquainted with every particular afresh. His questions do not necessarily imply that he is unacquainted with the general fact communicated in the replies, any more than similar questions, after the reading of an indictment in a modern court of law, would argue that the court knew nothing of the crime charged. The ignorance of Edipus may then, for reasons entirely consistent with the plan of the drama, be only *apparent* and not real. The improbability is in this case entirely removed.

But suppose that it does exist, and that no good reason can be given for it. Still it is not involved in the action of the play. It is antecedent, and so foreign to it. Judged of by the rules of the ancient drama, and it should be judged en-

tirely by these, such an improbability does not vitiate. A fable, says Aristotle (Poet. Chap. 23. ed. Abbe Batteux), should not of necessity be founded in reason in all its parts, provided no part involves any absurdity, and he cites the ignorance of Edipus concerning Laius as an example consistent with dramatic rules, while, on the other hand, he blames as inconsistent, the introduction in the Electra of Sophocles, of the Pythian games, which were not instituted till many years after the death of Orestes. If the example now under consideration be faulty, there are very few Greek plays which are not faulty in a similar manner. Even in this play, strictly the whole story of the Sphinx, the results of the unequal encounter of Edipus with Laius, and the fact that Tiresias, prophet as he was, did not reveal the enigmas of the Sphinx, or before disclose the criminality of the king, are all improbabilities, but they are placed out of the action. Neither with these circumstances, or with that examined, will any one find fault, who enters into the true spirit of the fable, and understands the laws of dramatic composition among the Greeks.

114. *Θεωρός*, one who goes to consult an oracle here, or elsewhere, one who goes to transact business relating to the gods, in distinction from *πρεσβυς*, a civil ambassador. The *Θεωρός* was called in the council of the Amphyctions *ὑπομήμων*. *Ἐσθμήων*, one who goes from his own country, in distinction from *ἀποδήμων*, one who lives out from his own country, or a foreigner.

115. *οὐκ ἔτι*, no more. *Ἀπεστάλη*, 2nd. aor. pass. used in a middle sense, lit. to send oneself away, i. e. to depart. Laius went to inquire from the oracle whether the son, whom he had exposed, was yet alive. See the account in Eur. Phœn. 32, seqq.

116-7. *συνπράκτωρ*, lit. an assistant, hence a companion — *συνπράκτωρ ὁδοῦ*, a fellow traveller. *Ὅτου*, Attic for *οὗτινος*.

Ἐχρήσαί ᾗν [πρὸς ζήτησιν], i. e. might use his information for the purpose of a judicial investigation, scil. for discovering the criminal.

118. θνήσκουσι, present for the perfect – γὰρ assigns the cause of a proposition understood. *We have been able to ascertain nothing, for etc.*

120. ἐν μαθεῖν, same as τὸ μαθεῖν ἐν. The infinitive often occurs as a noun without the article. *The knowledge of this one thing, ᾗν ἐξέυροι πόλλα, may lead to the discovery of many, etc.* Comp. on this use of ἐξέυροι Soph. Trach. 25. Eur. Ion. 1132. Orest. 1157.

122 – 3. ἔφασκε, *he used to say* – see on v. 36. Οὐ μὲν ῥώμη, i. e. οὐ ἐπὶ ἀνδρὸς ῥώμη.

125. ἐπράσσειτο, *he was tampered with*. Ἐνθίνδε, *from hence*, i. e. by some one in the city. Ἐς τόδε τόλμης, elliptical for ἐς τόδε μέρος τόλμης.

126 – 8. δοκοῦντα, *suspected*. Τυραννίδος for τυράννου – see on v. 1.

130 – 1. ποικιλόδός, *that sings enigmatically*. Τὰ πρὸς ποσὶ, *things that present themselves obviously, present circumstances*. Τὰ ἀφανῆ refers to the murder of the king, *the obscure circumstances* of which were not investigated because public attention was concentrated on the Sphinx.

132. αἰθίς αὖτ' ἐγὼ φανῶ, lit. *I will bring back again to light*, i. e. *will clearly expose*. Edipus is thus constituted the agent of his own discovery, a circumstance which heightens extremely the tragical interest of the play. He is at once the agent of his own discovery and destruction.

134. πρὸ for, *in behalf of*, from its use with στήναι in reference to a defender, as in the phrase στήναι πρὸ Τρώων, to stand *before* the Trojans, as Hector, to defend them. Ἐπιστροφήν, *a turning or attention to any thing* – hence its meaning here *an inquiry, investigation*.

137 – 8. τῶν ἀπωτέρω φίλων, scil. Laius – see on v. 1. αὐ-

τοῦ, governed by ὑπερ. Ἀποσκεδῶ, Attic future for ἀποσκειδάσω, as frequently elsewhere. Soph. Œd. C. 406. Aristoph. Vesp. 229. Esch. Rom. 25. Eur. Phœn. 616. From the regular futures, the Ionians dropped σ, according to their custom, and the Attics, to avoid the concourse of vowels, contracted the Ionic forms. Thus from ἀποσκειδάσω the regular form, dropping σ we have ἀποσκειδω, and by contraction ἀποσκειδῶ, the form in the text. In this manner are formed also liquid futures which Grammarians usually form by shortening the penult of the present. Thus φανῶ is formed from φανήσω the regular future of φανέω, and not from φαίνω. On μύσος see v. 1. note.

139 – 0. ἄν redundant. Τοιαύτη χειρὶ, i. e. τοιούτῳ φόνῳ. His own interest strongly urges Edipus to punish the author of this crime, for, if it be left unpunished, some one of his own subjects may be encouraged to practise a similar crime on himself.

143. ἴσταςθε, i. e. ἀνίστασθε, ἀνάστητε.

145. πᾶν, *every thing* towards discovering and punishing the murderer.

“Nought shall be left untried; Apollo leads,
And we will rise to joy, or sink forever.”

With these words Edipus for the present disappears.

147 – 8. The order is γὰρ καὶ δεῦρ' ἔβημεν χάριν τῶν, i. e. τούτων, ὧν etc. “Ὅδ’ , i. e. αὐτὸς, referring to Creon. Ἐξαγγέλλεται, *has announced* – scil. the particular mode to alleviate their distress which they came to inquire. This use of the middle for the active is rare. So infra 287, ἐπραξάμην for ἐπραξα. Soph. Aj. 647, κρύπτεται for κρύπτει. Other examples, Eur. Herac. 532. Ion. 603. Hom. Il. XXII. 235.

151. Now follows the first intermede, or ode, which is highly pertinent, and full of solemnity and vigor. Different opinions have been entertained with regard to the persons

who compose the Choir. Boivin, after a Greek Scholiast, argues that it is formed by the people, or rather by a body of honorable citizens representing them, who come in when the priest with the attendant train retires. So thinks Musgrave. Dr. Burton imagines that the first Ode is sung by priests, who give place, when Edipus reappears, to a Choir composed from the people, which continues to the end of the play. Dacier, on the other hand, composes the Choir of priests and old men, supposed to be left behind on the departure of the high priest with his train, and who are afterwards joined by the people. The opinion affirmed by others, and supported by Dalzel, is that the Choir is composed of the high priest and his train, who do not retire, but only change their position.

Dr. Burton's view is conclusively objected to on the ground that an entire change in the persons composing the Choir, would be inconsistent with the practice of Sophocles elsewhere, and with that regular disposition of parts which marks his tragedies. Why should the priests, after having sung one Ode, retire from the scene? The opinion maintained by Dalzel is refuted by the fact, obvious from lines 147 and 148, that the high priest with some of his train retire from the scene, having gained the information respecting provision against the pest for which they came to the palace.

To the opinion of Boivin it may be also conclusively objected, that the intermede is immediately commenced, with no interval of time allowed in which the people or their representatives, could collect – and that were either present, they certainly would have been specified by the high-priest, who particularly distinguishes the group in the palace-square. They consist of children, priests, himself, and a band of youth, while the rest of the people are described as distributed at a distance around the altars of Minerva and Apollo.

Dacier's view is nearer the probable truth than any other:

But why add old men, or sacrificers, to the priests who chant the first Ode? They are not previously, or elsewhere, specified by the high priest. The reading which adds the particle *τε* after *ἱερῆς* in verse 18, is rejected by the best critics. So Bentley and Elmsley among others.

The most probable opinion is, that the Choir which chanted the first Ode consisted exclusively of the priests who were in attendance with the high priest, and that these were afterwards joined by some of the principal citizens of Thebes, as they came in towards the close of the Ode in accordance with the command of Edipus. That these priests were in attendance is proved by the clauses in lines 17 and 18; *οἱ δὲ σὺν γήρα βαρεῖς ἱερῆς, ἐγὼ μὲν Ζηνός*, *priests burdened with the weight of years, and I the priest of Jupiter*, where *οἱ δὲ*, and *ἐγὼ μὲν*, clearly distinguish two members, and forbid the interpretation of Boivin, that by a common use of the singular for the plural, for which here no satisfactory reason can be given, the high priest alone is meant. The Choir did not consist of priests, argues Boivin, because it is manifestly ignorant of the oracle in the first intermede, which priests who were present with Creon must have heard. Not so. They are not ignorant of the terms of the oracle, but only of its meaning, and it is to explain its meaning that Tiresias is afterwards called. They are not addressed, or referred to in the course of the Tragedy as priests forming the Choir, it is objected again. But why should they necessarily be? Before the intermede they form part of a select body, which is addressed as such under the general designation of *τέττα, νέα τροφή Κάδμου*, and *παῖδες*, except in one instance where Edipus addresses the high priest, and this one not under the title of priest, but of old man. If other priests were present beside the high priest, it is said again, Edipus would have addressed them distinctly as the high priest of Jove, and the other priests. But he does not once address the high priest by

this title, and is there any doubt that he was present? According to this reasoning, Edipus should use a separate compellative for each of the different parties which crowded his palace-court, and we should hear him prefacing with *O priest of Jove, and ye other priests, and ye chosen youth, and ye little children!* Again it is objected that the Choir (v. 911) are addressed by the title *ἄνακτες*, which would not apply to priests. But *ἄναξ* is constantly applied to chief men and functionaries – to the guardians and counsellors of a city, (see under the word in Donnegan's Lexicon) – and to prophets who also discharged the functions of priests, as to Tiresias, supra 284. Hom. Od. XI. 143. It is a title of respect, and hence fitly applied in verse 911, more particularly as it there embraces seculars, distinguished citizens along with the priests.

The priests then were present, and that they formed the Choir solely in the first intermede, is highly probable from the following considerations. When Edipus bids the whole party rise from their prostrate position, he does not add, let all go and assemble the people, but *ἄλλος ὧδ' ἀθροίζετω*, let some person or other assemble the people here. What more natural now than that the high priest with the youth and children, who are properly comprehended by *παῖδες*, as Edipus here uses it, and not the priests heavy with age, should withdraw and accomplish this order, while the body of priests should change their positions, and arrange themselves for the intermede which immediately follows. The character of the Ode strongly supports this composition of the Choir. It is a solemn invocation to Apollo and other divinities to aid a wasting city, and on the lips of priests, the public ministers of religion, whose peculiar duty it was to soothe the gods in prayer, and deprecate calamity, it is rendered peculiarly imposing. The people crowd to the palace while they chant, and some of the more eminent citizens

swell the ranks of the Choir, until they form by their number, a body sufficiently large to be addressed appropriately in the terms of a proclamation which embraces all the citizens of Thebes – or as citizens of Thebes, and as those most highly honored in the land.

151 – 2. Διὸς ἀδνεπὴς φάτι. To Jove, as the father of prophecy, the oracle here addressed is referred. Apollo was but the interpreter of Jove, as says Eschylus, Eum. 19.

Διὸς φροφήτης δ' ἐστὶ Λοξίας πάτερος.

The order of the following is, τίς ποτε ἔβας [ἀπὸ] τῆς πολυχρύσου Πυθῶνος [εἰς] ἀγλαὰς Θήβας; τίς, interrogative with ποτε, denoting *eagerness*, may be rendered, *with what possible meaning*. Πολυχρύσου Πυθῶνος. The temple of Apollo was remarkably rich both in private gifts, some of which, as those of Cræsus, were exceedingly magnificent, and in the treasures of several states which were there deposited for safe keeping. Τᾶς, ἔβας, Doric for τῆς, ἔβης, and so throughout the Choruses the Doric α prevails.

153 – 7. The order is Ἰήϊε, Δάλιε, Παιάν, πάλλων [ἐμαντόν] δειματι, ἄζόμενος [τὰ] ἀμφὶ σοὶ, ἐκτέταμαι [κατὰ] φοβερὰν φρένα [κατὰ] τί χρεός, ἢ νέον, ἢ πάλιν [ἐλθόν] περιτελλομέναις ὥραις, ἐξανύσεις μοι.

153. ἐκτέταμαι, *I am racked*, [κατὰ] φοβερὰν φρένα, *in my fearful soul*, i. e. my soul is racked with fear. Πάλλων [ἐμαντόν] δειματι, *trembling with alarm*.

154. Ἰήϊε, an epithet of Apollo, variously derived from ἰή, an exclamation of joy, from ἵημι, *to shoot arrows*, and from ἰάομαι, *to heal, to cure*, from which last here. Δάλιε, another surname of Apollo from his oracle at Delphos. Παιάν, his name also when invoked in sickness and calamity. I have thrown off the parenthetical marks which usually enclose these epithets, and treated them as compellatives germane to the sentence.

155 – 6. ἡ νέον, ἡ περιτταλλομέναις ὥραις πάλιν [ἐλθόν], *either new, or recurring again after revolving years*. The event about which the Choir is alarmed may, or may not have happened before. It may be entirely new, or one which is repeated after a course of years.

157. χρεός, *that which one is obliged to do, hence necessary event*.

158. Φάμα, same meaning with φάτι. The Choir again, as at first, address the Oracle, naturally and beautifully, considering that the city now depended upon it entirely for safety, called *the daughter of golden Hope*. Its meaning is again questioned.

159. κεκλωμένῳ, to be referred to μοι in v. 163, after προφάνητε.

160 γαῖαόχρον, *encircling this earth*, i. e. the Bæotian territory. Diana is here addressed particularly as a Bæotian divinity. Plutarch mentions (Vit. Aristid. XX.) an altar and a shrine, and Pausanias (Bæot. lib. IX. Chap. XVII.) a temple, which were consecrated to her in the city of Thebes. Ἀδελφεάν. Minerva and Diana were both daughters of Jupiter.

161. ἡ κυκλόεντα etc, *who sits on a splendid circular throne in the forum*, where it was common to place images of the gods. Εὐκλεία, acc. from εὐκλέης. Θάσσει, though intransitive, takes an accusative of the place occupied in sitting. See also Eur. Andr. 117. Iph. T. 278. Troad. 138. Herc. F. 1217. This construction is common in Greek where a cognate noun follows its verb.

164 – 5. εἴ ποτε καὶ προτέρας ἅτας ὑπεροργυμένας πόλει. Καὶ after definitions of time, *when*. *If ever when a former disaster moved over this city*, referring to the ravages of the Sphinx. Strictly ὑπὲρ governs ἅτας in the sense of *ad arcedam calamitatem*; it cannot govern the dative πόλει. But

Musgrave, well as regards ease in translation, and to avoid unpleasant repetition, unites it in composition with ὀδυνόμενος.

166. ἡρύσατε ἐκτοπὶαν φλόγα πῆματος, as if ἡρύσατε τὴν φλόγα πῆματος ἐκτοπὶαν γινώσθαι, lit. *you accomplished that the blaze of calamity should be removed, i. e. you banished, or expelled the blaze of calamity.* This construction, according to which the adjective, though agreeing with a substantive, contains no quality which belongs to it, but expresses an effect, or consequence of the verb produced on the noun, is quite common with the tragic writers. See supra 57. Soph. Aj. 69. Œd. C. 1200. Esch. Agam. 1247. Pers. 153. Eur. Phœn. 446. So Virgil, Æn. I. 69,

Incute vim ventis, submersasque obrue classes.

Similar to this idiom in Greek and Latin, is the English phrase *to strike a man dead.* See on it Matt. Gr. Gr. § 446. Obs. 2.

167. γὰρ refers to ἔλθετε; *come, for.* etc.

169. μοι πρόπας στόλος, *our whole nation.* Στόλος, *any assembled multitude,* hence generally *a people, a nation,* the meaning here given.

170. οὐδ' ἔνι, i. e. ἔνεστι φορτιίδος ἔγχος, lit. *there is no sword of thought, or reflection,* allegorically used for βουλή, or μηχανή. Ἀλέξεται, *Mid. defend himself,* and the Choir go on to describe the wretched condition of the city.

171. γὰρ still refers to ἔλθετε.

174. ἀνέχουσι, lit. *to rise up,* [ἀπό] ἰητῶν καμμάτων τόκοισιν, *from the mournful labors in childbirth,* i. e. they perish in the pangs of childbirth.

175. ἄλλον [σὺν] ἄλλῳ, *one after another.* One substantive, here understood, is thus often, according to the Greek idiom, put with another in the dative, when the long continuance of a condition, and the quick succession of one thing

to another of the same kind is to be expressed. Similarly Seneca describes the passage of the dead to Hades.

Longus ad manes properatur ordo
Agminis mæsti, seriesque tristis
Hæret.

—————premiturque juncto
Funere funus.

176. *ἥπερ εὐπτερον ὄρνις*, like well-winged, i. e. swift birds, illustrating ἄλλον [σὺν] ἄλλῳ. The comparison is taken from the flight of a flock of birds, which darken the air by their numbers, and press each upon the other. See Eur. Hipp. 840.

177. *κρείσσον ἀμαμακίτου πυρός*. The former simile principally illustrates the great number and constant succession of those who perish. This illustrates mainly, by a strong hyperbole, the rapidity and violence under which they perish. *Κρείσσον* is interpreted by some in the sense of *ocys*, but in its usual meaning of *superior*, or in its sense of a preposition, *beyond*, which is most common in such a construction as the present, its meaning is much fuller and more forcible. Thus Thucydides of the pestilence, *κρείσσον λόγου*, and Euripides of the violence of sailors, *κρείσσον πυρός*. *Πυρός* here more particularly refers to *lightning*. *Ἀμαμακίτος* is derived from *μαμάω*, to rush very violently, or irresistibly, and it is the plague which thus rapidly and violently hurries away its victims. Hence the passage may be translated *urged by a force beyond that of*, i. e. *more rapid and violent than the resistless lightning*. *Ὀρμενον*, same as *ὀρμῶντα*.

178. *πρὸς ἀκτὰν ἱσπίου θεοῦ*. *Ἀκτὰν*, from *ἄγω*, to break, hence a rocky, or rugged shore. *Ἑσπίου*, a rare epithet of Pluto, and thus applied by no one but Sophocles, says Musgrave. Trollop well translates it *dusky*, from the shades of evening. *Εὐσκιον ἀκτὰν* would have been a phrase not

unusual, as Pind. Pyth. XI. v. 33. Eschylus, Prom. 348, uses *ἰσπείρος* as an adjective.

179. *ὧν*, i. e. *δι' ὧν*, in whom, πόλις ὄλλνται, the city perishes, ἀράριθμος, countless as to numbers, i. e. in whom the city loses a countless number of its inhabitants. Matthiæ explains it thus, οἱ ἐν τῇ πόλει ἀράριθμοι ὄλλνται, countless numbers perish in the city, but the former translation better preserves the connexion of this line with the preceding.

180. *ηλία*, neut. plur. *unpitied*, from *ῆ* and *ἔλεος*. It gives a vivid idea of the terrible violence of the plague, that the living are so occupied with the cares of self-preservation, or with their own dying condition, that they are compelled to neglect, and even to forget their relatives and friends who have already perished, and whose carcasses, unburied and unlamented, cover the ground.

183. *ἐν*, in the sense of *simul* — see on v. 27. *Ἐπὶ* with *αὐταῖς* understood, and in addition to these, or near to these.

184. *ἀκτάν*, used by Eschylus, Cheoph. 720, in the meaning of *eminence*; so also interpreted by a Scholiast, *ἐξοχήν*. *Βώμιον*, lit. *pertaining to an altar* — hence *παρὰ ἀκτάν βώμιον*, at the steps of the altar. Some editions read *ἀντάν* here. The reading in the text is however preferred, as well as Elmsley's metrical arrangement.

185. *ἄλλοθεν ἄλλαι*, lit. *one in one direction, and one in another*, i. e. *from all sides*. Before *λυγρῶν πόνων* understand *ἐνεκα*. Compare with this description of the pest that of the same pest in the opening scene, and first Ode of Seneca's play. The Latin poet is in general labored and pompous, though not without fine passages, as the following.

—————quodque in extremis solet,
Periere lachrymæ — portat hunc æger parens
Supremum ad ignem; mater hunc amans gerit;
Properatque, ut alium repetat in eundem rogam.

* * * * *

Deest terra tumulis, jam rogos sylvæ negant.

Compare also the description of the Athenian plague by Thucydides, II. 49, and by Lucretius, Lib. VI. Comp. also Hom. II. I. Herodian, lib. I. Virg. Georg. III. Ovid. Metam. VII. Lucan, VI. Amm. Marcell. lib. 19.

187. *παιᾶν*, the hymn to Apollo supplicating relief. *Λάμπει* – Schol. *ἀκμάζει λαμπρῶς τῇ φωνῇ*, *sounds clear*. A transition is here made from the sense of hearing to that of sight, as frequently among the poets. Words of hearing and of sight are thus united to strengthen the force of a description. So *λαμπρὰ φωνή*, Polluc. lib. II. § 116. So infra 473, *ἔλαμψε φάμα*. Esch. Sept. Theb. 103. *κτύπον δέδογκα*. "*Θουανλος* – Schol. *συμμιγῆς*, i. e. with the hymn to Apollo is mingled the sound of groaning.

188. *ὑπερ ὧν*, lit. *in behalf of which things*, i. e. (*ὑπὲρ* in this connexion being used in the sense of *ad arcendam*) *against which calamities*.

189. *εὐῶπα*, acc. agreeing with *ἀλκᾶν*, and not voc. of *εὐῶπης*. I have altered the punctuation accordingly. So Soph. Ant. 530, *εὐῶπα παρειαῖν*.

190. Before *Ἀρεά* understand *δὸς* – *grant that the consuming Mars*, i. e. the pestilence. Mars, besides being the god of war, was also considered as the author of pestilence, famine, etc. Hence the pestilence is here personified in him.

191. *ὅς νῦν ἄχαικος ἀσπίδων*, lit. *who now without the brass of shields*, i. e. unprovided with shields, without the pomp and weapons of war. This form of expression to mark a negative is not uncommon. Thus. Soph. El. 36, *ἄσκεινον ἀσπίδων καὶ στρατοῦ*. Aj. 321, *ἀπόφητος ὀξέων κακυνμάτων*. Eur. Phœn. 334, *ἄπεπλος φαρέων λευκῶν*. In all these cases the substantive in the genitive marks more exactly the idea contained in the adjective. See numerous examples Matt. Gr.

Gr. § 339. 2. The adjective is nearly equivalent in translation to the adverb *δίχα*, or *ἄνευ*.

192. *περιβόητος*, in the sense of the active participle *περιβοῶν*.

193 - 4. *Δὸς Ἀρεά*, referring back to v. 190 - *grant*, or *cause that Mars*, [*κατὰ*] *παλίσσοντον δρόμημα*, lit. *by a back-rushing course*, i. e. by the swiftest possible course. Both the adjective and substantive here express, in natural consonance with the wishes of the wretched suppliants, the very greatest degree of celerity. *Νετίσαι*, metaphorical, because those who flee turn their backs, *may flee*, *ἄπουρον*, i. e. *ἀπὸ τῶν ὄρων*.

195. *θάλαμον Ἀμφιτριτας*, *the bed of Amphitrite*, i. e. the Ocean. Amphitrite was the daughter of Oceanus and Tethys, and the wife of Neptune. Her chamber, or bed, was co-extensive with the domain of Neptune, and hence she is often taken for the Ocean itself.

196. *ὄρμον*, *a station for ships*. *Ἀπόξενον*, *inhospitable*, both on account of its dangerous navigation, and the barbarity of the nations along its coast.

197. *Θρήκιον κλύδωνα*, lit. *the Thracian surge*, i. e. the Euxine sea. Musgrave understands by the *bed of Amphitrite*, the Atlantic Ocean, both on account of its magnitude and its great distance from Thebes, in consequence of which the Thebans would naturally wish to plunge the pest there. This idea is strongly countenanced by the immediate reference in the Ode to the Euxine, which, on the other side, formed the dark, distant, stormy boundary of the world as known to the Thebans. Why they should wish to plunge Mars into the sea is obvious. He is here the pestilence personified, that *πυρφόρος θεὸς* whose fire is justly, according to the analogy of nature, referred to water for its extinguishment.

198 - 9. *γὰρ* assigns a reason for the request just made-

grant this, for, etc. and the Choir, after imploring destruction on the god of the pest, return again to describe its horrors. *Γὰρ ἢν νύξ [ἐν τῷ] τέλει ἀφῇ τι, for if the night at its close leaves any thing, ἡμαρ ἐπ' ἔρχεται τοῦτο, this the day attacks*—i. e. if anything escapes the attack of the pestilence during the night, it is sure to be attacked by it in the day. *Ἐπέρχεται* is frequently used in the sense here given.

200. τὸν, scil. Mars. With that license to make sudden changes which belongs to lyric poetry, the Choir turn again to beg destruction on the Destroyer. *Ἀστραπᾶν*, Doric for *ἀστραπῶν*.

203 – 6. The order is *Λύκει' ἄναξ, θέλωμι ἄν ἐνδαιῖσθαι ἀπ' ἀγκυλῶν χρυσοσιρόφων τά τε σά ἀδάμασ' βέλεα, προσταθέντα ἀρωγὰ. Λύκειε*, an epithet given to Apollo from his temple in Lycia. *Ἐνδαιῖσθαι*, from *ἐν* and *δαίνομαι*, dep. verb, *to distribute one by one, to deal out. Ἀγκυλῶν, the string of the bow*, which was spun from gold, or made of twisted gold. *Ἀρωγὰ*, used adverbially, or for *εἰς τὴν ἀρωγὴν. Προσταθέντα*, 1st aor. pass. part. acc. neut. agreeing with *βέλεα*, from *προϊσταμαι*, *to defend, to protect*. Hence in *ἀρωγὰ προσταθέντα*, lit. *defending me in an assisting way*, the expression gains force from the juxtaposition of two words of nearly similar meaning, i. e. for my immediate aid and defence.

207 – 9. *τάς τε πυρφόρους αἴγλας*, a metaphorical expression for *τὰ βέλη*, according to the Scholiasts, and governed by *θέλωμι ἄν ἐνδαιῖσθαι*. But the literal interpretation, *fiery splendors*, is best. Diana is here appealed to, not as the goddess of the chase, but of the moon, whose rays were supposed to inflict madness. The Choir wish therefore to have power over her rays in order to fire the mind of Mars with madness, i. e. to divest the pestilence of its self-regulating power, and so to weaken and destroy it. *ἔνν αἴς – διόσσει*. The Lycian mountains, in the province of that name

in Asia, between Caria and Pamphylia, were celebrated for the great number of wild beasts which inhabited them. Hence they were much frequented by Diana, and they are here represented as resplendent with her rays.

210. *κικλήσκω*, Ionic for *καλέω*. *Τᾷς δ' ἐπώνυμον γᾶς*, i. e. *φύροντα ἐπώνυμον ταύτης γῆς*. Bacchus was the son of Semele, who was the daughter of Cadmus, the founder of Thebes, by Jupiter, and therefore is here with great propriety invoked as the *Theban* Bacchus.

211. *οἰνώπα*, an epithet derived from the well known character of Bacchus as the god of wine. *Εὖιον*, *Evian*, an epithet derived from *εὖοι*, *evan*, the wild ejaculation of his priestesses. See Ovid, Met. IV. 15. Virg. Æn. VI. 517.

212. *Μαινάδων*, the *Mænades*, so called from *μαίνομαι*, to be furious. These frenzied women with dishevelled hair, wild cries, and gestures, celebrated as his priestesses the orgies of Bacchus, who often marched at their head, and hence is called *ὁμόστολον*, from *ὁμοῦ* and *σιῖλλω*, *their companion*.

213. *πελασθῆναι*. Some manuscripts read *πελάσσαι*. But this is properly rejected by Hermann, and in the common readings, on account of the defect in metre which it occasions.

215. *ἐνὶ*, *against*, *τὸν θεόν*, scil. Mars, who as the god of pestilence was *ἄπότιμός*, i. e. did not receive honors such as were paid to gods who were benefactors of the human race.

216. The people have now assembled; some of them join the Choir. Edipus, reappears and communicates his orders respecting the oracle, and the method to be pursued in order to discover the murderer of Laius. Tiresias is first to be consulted, an act rendered necessary by the uncertain character of the oracle.

Αἰτεῖς, *you are imploring*. Edipus finds the Choir

praying for divine assistance; [καθ'] ἃ δ' αἰτείς, *but as to what you implore*, designated particularly in v. 218.

217. τῇ νόσῳ θ' ὑπηρετεῖν, *lit. to serve the disease*, i. e. as Musgrave correctly interprets it, *to do those things which the nature of the disease requires*.

218. ἀνακούφισιν, crasis for καὶ ἀνακούφισιν — occurs supra 23, and twice in Euripides, Orest. 212. Hipp. 1409.

219. ἃ refers back to τῷ μ' ἔπη. Χένος μὲν τοῦ λόγου τοῦδε, *a stranger to this report*, until now. A Scholiast refers λόγου to the Oracle, but it can only refer to the Oracle as the source of information respecting the murder of Laius, i. e. *to the report* which it involves, because it is in a manner opposed to τοῦ πραχθέντος, *the deed*, to which Edipus also declares himself a stranger.

220 — 1. γὰρ. Edipus appeals to the people to bestow their services, νόσῳ θ' ὑπηρετεῖν. From this fact therefore, the previous proposition to which γὰρ refers must be supplied; *you must aid, for* etc. Μακρὰν, i. e. κατὰ μακρὰν ὁδόν. Τί σύμβολον, *lit. some sign*, i. e. *any traces of the crime*.

222 — 3. ὕστερος, adverbially used, *since*, i. e. since the death of Laius. Γὰρ assigns a reason for the proposition in the succeeding line. Ἄστος εἰς ἄστους τελῶ, *lit. to rank a citizen with citizens*, from the sense of τελεῖν, *to pay taxes*. For ἄστος Elmsley conjectures αὐτός, but the first is most emphatic.

“ I speak to all the citizens of Thebes,
Myself a citizen.”

Brumoy thinks that Sophocles here would have us understand, that Edipus submits himself to the orders, and imprecations he is about to pronounce. But this he does below positively. His object here is simply to conciliate attention to the orders which follow, by presenting himself in the atti-

tude not only of a king, but also of a citizen sympathising with his fellow citizens, since he was once a stranger.

224-5. *Λαῖον τὸν Λαβδάκου*. Laius was the son of Labdacus, and grandson of Cadmus. Ἐκ, in the sense of ὑπὸ, as often in the phrase ἀπολέσθαι ἐκ τινός, and elsewhere. See II. XVIII. 107. Herod. II. 148. VII. 175. Soph. Ant. 63. 93. 210. 293. 973. The scheme followed in the construction of these two lines, according to which the subject of a dependent proposition is construed by attraction with the verb of the preceding proposition, is common in Greek, and not uncommon among the Latin comic poets. The regular construction would be, ὅστις——κάτοιδεν ἐκ τίνος ἄνδρὸς Λαῖος ὁ Λαβδάκου διώλετο. So infra 740. 1271. 1401. Soph. Œd. C. 571. Esch. Agam. 489. Eur. Iph. T. 341. Aristoph. Nub. 1148. Hom. II. II. 409. VI. 479. Pind. Pyth. IV. 6. sqq. Thuc. I. 72. So in Latin, Plaut. Rudens II. 3. 59. — *Eam veretur, ne perierit*. Ter. Eur. III. 5. 63 — *metuo patrem, ne rure redierit*. See Dawes Misc. Crit. 149. Matt. Gr. Gr. § 296.

227-9. *καὶ μὲν* etc. One Scholiast treats this passage as if the point was not after φοβεῖται, but after ἐπικλημα, and explains it thus: εἰ γοῦν φοβεῖται τὸ ἔγκλημα ὥς μέγα, ἐκβαλὼν τὸν φόβον λέγοι αὐτὸς καθ' αὐτοῦ, ἤγουν κατηγορεῖτω αὐτοῦ. Another Scholiast, and after him Heath, Johnson, and Vauvilliers, place the point after φοβεῖται, as it is usually found, but they interpret ἐπικλημα in the sense of φόβος, and ὑπεξελών in that of ἐξελών, or ἐμβάλων. This position of the comma is undoubtedly correct, but the interpretation given by all the Scholiasts and critics now cited to the words ἐπικλημα and ὑπεξελών, is too licentious. The literal meaning of ἐπικλημα, *accusation*, or *indictment*, is here the best. Ἐξελών simply, means *taking out*, but ὑπεξελών has a stronger meaning, by force of ὑπὸ, which implies *subjection to*, and in connexion with *design*, or *purpose*, *efficient subjection*. Hence τὸ ἐπικλημα ὑπεξελών αὐτὸς, *himself taking out an indictment strongly*

subjecting, i. e. *heavy in its consequences*, καθ' αὐτοῦ, *against himself*. Some critics construe αὐτός καθ' αὐτοῦ with φοβεῖται, understanding λέγειν before καθ' αὐτοῦ. But this diminishes the force of the meaning, and is contrary to the punctuation commonly followed. After αὐτοῦ, ὅμως λεγέτω, or σημαίνεται is to be understood, as the context plainly indicates—*yet let him avow it*. Οὐδεν ἄλλο, scil. except the pain of making a confession, and banishment, which last is immediately stated. Ἀπισιν, *he shall depart*, scil. into exile. Ἐμὶ, and so ἄπειμι, in the present, are constantly, almost regularly used by the Attic, and Ionic writers, in the signification of the future.

231. τὸν αὐτόχειρα, lit. *one who slays with his own hand, the murderer*. Ἄλλον, *a foreigner*. The motive to concealment would in this case be entirely removed.

Ἄλλον is well corrected from ἄλλος by Purgold, in Obs. Crit. p. 204.

232. τελῶ, Attic future for τελίσσω—see on v. 138. See also Dawes Misc. Crit. 84. Προσείσεται, *shall be his besides*.

233. φίλον, governed by ἔνθα understood.

234. τοῦτος τόδε, i. e. τοῦτο ἔπος, scil. the requisition he has just made.

235. ἐκ τῶν, i. e. μετὰ ταῦτα; ἐκ is used here to denote a preceding condition, as often in Sophocles, and elsewhere. Thus γελῶν ἐκ τῶν πρόσθεν δακρύων, *to laugh after tears*—Xen. Cyr. I. 4. 28. Ἐκ μὲν εἰρήνης πολεμεῖν, ἐκ δὲ πολέμου πάλιν ἐνυβῆναι, *after peace to make war, after war to make peace*—Thuc. I. 120. So Soph. Ant. 1093. Trach. 284. Eur. Hec. 55. Ex is used in the same sense by Latin writers.

236–8. Now follow imprecations the most dreadful—a form of excommunication is used which was common with the ancients, and is of terrible force. It adds intensely to its effect here that Edipus is ignorantly excommunicating himself. Ἀπανδῶ refers to τινὰ below—ἀπανδῶ τινὰ ἀνδρῶν

χωθαι τῆσδε, i. e. ταύτηςδε γῆς, *I forbid any one to receive within this land.* Τῆς is governed by εἰς in composition, which here, and elsewhere, sometimes has the sense of ἐν, or αἰσ. Thus Eur. Phœn. 461, τὸν δ' εἰσέδειξεν τειχέων. Or γῆς may be governed by τινᾶ, and εἰς govern τὸν δόμον αὐτοῦ understood. *I forbid any one of, or belonging to this land, to receive within his house, etc.* The first construction is best. Similar excommunications may be found in Eur. Orest. 46. Esch. Chœph. 289. Cæs. Bell. Gall. VI. 13, among the Druids.

240. κοινὸν ποιεῖσθαι, i. e. σὺν ἀντὶ κοινοῦσθαι. Χέρυβας, from χεῖρ and ῥεπει. These were vessels of water from which the priest, preparatory to the sacrifice, having first thrown into them a torch from the altar, or a branch of laurel, sprinkled the people at the sacrifices. Hence [κατὰ] χέρυβας ῥεπειν may be translated, *to share in the lustral water.* See Middleton's Letter from Rome on the Romish use of holy water derived from this pagan ceremony.

241. ὠθεῖν is here governed by κλεῦω understood, a case in which, as Trollop observes, "the infinitive requires a word to be supplied which is precisely the reverse of the one by which a preceding infinitive is governed." This is a frequent case. See another example in Herod. VII. 104; and the use there illustrated by Valckenaer. To govern the infinitive in this clause by ἀπανδῶ, which governs the four preceding infinitives, a different verb must be used, μὴ supplied, and the construction of the clause changed, as thus: ἀπανδῶ μὴ εἰσδέχεσθαι δ' οἴκων πάντα. Ὡς, because—this particle has a *causal* signification often with the genitive absolute, and sometimes with the nominative and accusative absolute.

242—3. Πυθικόν, as if Πυθικοῦ. Οὖν, therefore, because of the Oracle.

246—7. κατεύχομαι, *I imprecate against.* Τίς εἰς, for εἰς simply. So Soph. Ant. 269.

248. καὸν κακῶς – see on v. 100. Ἄμορον, commonly read ἄμοιρον, and as such interpreted by a Scholiast by κακόμοιρον. But Porson, to avoid an Anapest in the third place of an Iambic Trimeter, has corrected it as in the text – lit. *without a share* – hence its meaning here, *destitute*. The execration which Edipus urges against the murderer, and unconsciously against himself, has great force in this line.

249. ἐπεύχομαι, *I pray besides, or, in addition to this I pray*, by force of ἐπὶ.

250 – 1. ἐμοῦ ξυνειδότης. This is the common reading, but it has been strongly opposed by Markland and Brunck, who give the reading μὴ οὐ ξυνειδότης, and understand τὸν φονεῦ before παθεῖν. This is liable to two conclusive objections. In the first place, it contradicts that plain idiom of Greek according to which, with very rare exception in favor of the Latin idiom, in the phrases ἐπεύχομαι παθεῖν, ἐπέχη παθεῖν, etc., the sense of the infinitive is referred directly to the first, second, or third person, as indicated by the verb which precedes; ἐπεύχομαι here is in the first person – consequently παθεῖν must refer to the speaker, viz. Edipus. In the second place, the reading of Markland and Brunck introduces a sense plainly different from that intended. It makes Edipus exclude himself from the curse he is pronouncing, when his object is directly the contrary. He has already solemnly excommunicated the person who dares to conceal the crime; he has imprecated the darkest misfortune on the murderer; and now, to give the strongest proof of his earnestness and justice, subjects himself and his family to all the dreadful consequences he has stated, should it be found that himself, or any of his household, had either been guilty of the murder, or concealed it. He includes himself also for another reason. He wishes, conscious, though blindly, of his own innocence, and not dreaming of the terrible reality which awaits him, to repel any suspicion which might rest upon

him as the immediate successor to the throne, and wife of a murdered king. The common reading therefore, as in the text, is undoubtedly the correct one. If the person who committed the murder, or who conceals it, *be a dweller in my palace*, ἐμοῦ ξυνειδότος, *I being privy to it*, i. e. if knowingly I shelter, or conceal the murderer, on me and my family alight all the consequences I have just now imprecated. Τοῖς, *on these*, i. e. on all without the palace, the other inhabitants of Thebes.

255. τὸ πρᾶγμα, scil. the investigation of the murder.

256. εἰκός ῥ'. Here occurs, in the use of the indicative imperfect without ἄν for the optative, a construction to be marked. The omission of ἄν has the effect to render the impropriety of permitting the impurity more definite. This impropriety is thus removed from dependence on the preceding proposition, and particularly because this proposition expresses a real fact, and not a supposed one, in which last case ἄν would hardly be admitted. For this purpose of definiteness ῥ' is elsewhere used without ἄν, when the sense of *must, should, would* is signified, where there is no previous proposition whatever expressed, as ἐν ἴσω γὰρ ῥ' ἐν τῷδε, Eur. Iph. A. 1210.

Ἀκάθαρτον, as if ἀκαθαρσίαν. One interpreter, however, refers ἀκάθαρτον to πρᾶγμα in the preceding line, and explains πρᾶγμα to mean the slaughter of the king; but this, by force of θεήλατον, would be attributing the murder to divine instigation, which is by no means the object of Edipus here. He intends to say that, though no god should have instigated the investigation, as Apollo had done, still it would be the natural duty of the Thebans to examine, and to remove the stain which the murder of their king had left upon them, and his own natural duty as exposed to a similar calamity.

258. νῦν δὲ γ' ἐπιπνεῶ ἑ ἐγὼ, *and now I certainly will fall*

upon, i. e. *undertake* the investigation, and he goes on to specify the motives which especially bind him to exert himself. Burton's emendation, *ἐπὶ κυρῷ*, is followed by Trollop, and some others. But that most commonly received is the reading in the text. "Sic liquido scriptum est in codice chartaceo regio," says Brunck.

260. *ὁμόσπορον*, strictly interpreted by a Scholiast, *εἰς ἣν ἔσπειρε καὶ ἐκεῖνος καὶ ἐγὼ*, i. e. *the partner both of his bed and mine, or, who has been the wife of both*.

261 – 2. *κόλνα κοινῶν τε παίδων ἂν ἦν ἐκπεφυκότες*, pleonastically written for *κοινοὶ παῖδες ἦσαν ἂν ἐκπεφυκότες*. The cases are very common in Greek in which the substantive is thus put in the plural with the adjective. So supra 18, *ἡθύνων λεῖπτοί*. This is more rarely, however, the case with adjectives in the neuter gender, when the substantive is either masculine or feminine, as in the present example. This relation of Edipus to Laius as the possessor of his kingdom and his wife, as the father-guardian of his child, if it had survived – alas, he is ignorant that he is that one – and own father of children by the former wife of Laius, is one which in the strongest manner binds him to self-exertion in investigating the murder.

263. *ἐκείνου κρᾶτα*, in reference to *γένος*, i. e. the child of Laius, and not, as it is badly interpreted by some, to Laius himself. Laius, fearing the oracle, never had but a single child, and that one Edipus himself, begotten in a moment of thoughtless dissipation. *Ἐνέλασ' ἡ τύχη*, lit. *ill-fortune has been driven in upon him*, i. e. *misfortune has violently overtaken*.

264. *τά δε*, governed by *κατά*. *Τοῦδε* is supplied here by conjecture of Mudge, but there is no necessity for changing the vulgar reading.

265. *ὑπερμαχοῦμαι* is often used with an accusative before which *κατά* is understood, as in Soph. Aj. 1346. *Κἀπὶ παρ'*

ἀφίξομαι, *I will exert myself to the utmost*, as in Eur. Hipp. 286, εἰς πᾶν ἀφῆγμαι.

267. τῷ Λαβδακίῳ παιδί, dative after τὸν αὐτόχειρα τοῦ φόνου, as if written, τοῦ παιδὸς Λαβδάκου, ὄντος τοῦ παιδὸς Πολυδώρου, etc. A similar construction of the dative expressing the sense of the genitive, occurs in Homer, Il. I. 24, Ἀτρεΐδῃ Ἀγαμέμνονι ἠγνᾶντι θυμῷ. The use of an adjective derived from a proper noun, as in the case of Λαβδακίῳ, for the proper noun itself in the genitive, is not uncommon, as see Hom. Il. II. 54. V. 741. Soph. Ant. 1135. Laius was the fourth in descent from Agenor king of Phenicia.

269. θεούς, not governed by εὐχομαι – in this case it would be properly θεοῖς – but accus. before ἀνιέναι.

270–1. γῆς. The vulgar reading is γῆν, but either gives the same sense, though the first is the better construction. Τινὰ γῆς ἄροτον, *any land capable of tillage*. There is no need of supplying another infinitive, such as τρέφειν, or αὖξιν, as is done by some, before παῖδας; ἀνιέναι, in the sense of *to allow*, or *permit*, applies equally to τινὰ γῆς ἄροτον, and to παῖδας. Οὐν – see on v. 90.

275. εὖ ξυνεῖεν, a common phrase to express the desire of favor from the gods – *may they be propitious, may they bless*.

276. ὥσπερ μὲν ἀρᾶϊον ἔλαβες, *since you have comprehended me in the curse*, scil. unless I aid in discovering the murderer.

277. Before γὰρ causal understand ἔχω, in the sense of *possum* – *and I can say*.

278–9. τὸ δὲ ζήτημα. Here the punctuation, and construction, have been variously altered. The sense, however, remaining the same, I have preferred the following construction: ἦν δὲ τοῦ Φοῖβου πέμπαντος τότε τὸ ζήτημα εἶπεν ὅστις εἰργασται ποτε, *it was the part, or, in the power of Apollo*, etc.

282–3. τὰ δεύτερα, etc. lit. *I could mention the second after this*, i. e. after what I have already said, *of those things which please me*.

"One thing more, if I might speak."

On *ἐκ τῶν* see v. 235. Edipus in eager reply says, *εἰ καὶ τριτ' ἔστι* etc. *if you have a third thing to say, do not omit it.*

"Say on, whate'er thy mind
Shall dictate to thee."

The particles *μη οὐ*, after negative verbs with an infinitive, correspond to the Latin *quin*, or *quominus*, but they may often be omitted in translating into English.

284 - 5. *ἐπίσταμαι Τειρεσίαν [εἶναι αὐτὸν] ὁρῶντα ταῦθ' [i. e. τὰ αὐτὰ σὶν] ἄνακτι Φοίβῳ*. Tiresias was among mortals, what Apollo was among the gods. He was a native of Thebes, had been struck with blindness by Juno, and received from Jupiter, in recompence for his loss of sight, the gift of prophecy. He was perhaps the most distinguished of all the Grecian prophets. See farther in Class. Dict.

287. *ἐν ἀργοῖς*, for *ἀργῶς*, *negligently*. So *ἐν κενοῖς* for *κενῶς*, Soph. Aj. 971. *Ἐν εὐμαρῇ* for *εὐμαρῶς*, Eur. Iph. A. 974. *Ἐπραξάμην*, for *ἔπραξα* - see on v. 148.

288. *Κρείοντος ἐπίνοντος*, *at the instigation of Creon*. This is a circumstance to be particularly remarked. Edipus rests upon it to a great extent the suspicions of Creon to which he shortly gives vent.

289. *πάλαι θαυμάζεται*, *has long been exciting my surprise*. *Ἡάλαι*, thus joined with a verb in the present tense, as with *ἀκούετε*, Eur. Hipp. 1098, denotes that a fact not only now exists, but has long been existing. So *jamdudum* in Latin. Hor. Od. III. 29. *Jamdudum apud me est*.

290. *καὶ μὴν*, *yet, indeed, in truth*. *Καὶ* has its proper meaning, but in combination with *μὴν*, the meaning of this last particle is so predominant as to exclude in English the proper meaning of *καὶ*. *Ἄλλα*, *various* - the Choir approve the act of Edipus in sending for Creon. Many idle rumors had been circulated respecting the murder in former times, and Tiresias, as a prophet, will be able, it is believed, to sift out the truth.

295. οὐ μὲν εἶ, i. e. *he will not remain silent*, but confess.

297. ἀλλ' ὃ ἐξελέγχων αὐτόν ἐστιν, *but lo, he approaches, who shall narrowly inquire him out*, scil. the criminal.

300. Tiresias now enters, and the scene which follows, develops the true character of the king, and explains the oracle, and the future destiny of Edipus. But this is all done with such art on the part of the poet, that the charges of Tiresias are naturally by the king ascribed to his anger, and to a conspiracy between Creon and himself to overturn his throne. The solemn earnestness, however, of Tiresias, his obstinate unwillingness at first to communicate his secret knowledge, and his dark and dreadful predictions respecting the future fate of Edipus, deeply impress the spectator.

Διδακτά, lit. *those things which can be learned*, i. e. *things revealed*, in opposition to ἄρρητα, *things undivulged*. With similar reverence Edipus addresses Tiresias in Seneca.

Sacræ Divis, proximum Phæbo caput,
Responsa solve.

302. πόλιν, related to φρονεῖς, by κατὰ understood.

“ Whose mental eye beholds,
Blind as thou art, the state of dying Thebes.”

304. μῶνον, Ionic for μόνον. So elsewhere γόνυατα for γόνατα, δουρὶ for δορὶ, βούτας for βότας, κούρος for κόρος. Very few of these Ionic forms occur in the tragedians.

305. εἰ καὶ μὴ κλύεις, [i. e. ἤκουσας] – Ἀγγέλων, scil. those who were conducting him. Εἰ καὶ expresses something hypothetical – usually *although, notwithstanding that* – here, *if perhaps*.

306. πέμψασιν ἀντίπεμψεν, a verb with its cognate noun in the accusative – see on v. 161.

310. φθονήσας μήτις, etc. *neither begrudging*, i. e. *envious* –

ly refusing. The verb *φθονέω* very rarely in the tragic writers governs the accusative; it usually governs the genitive of the thing grudged.

311. *ὁδόν*, *mode, method*, in which sense it often occurs.

313. *ῥύσαι*, etc. *ward off every pollution from the dead*, i. e. arising to the state from the slaughtered Laius.

314–5. *ἐν σοὶ γὰρ ἐσμεν*, a phrase strongly expressive of the entire dependence of the hopes of Edipus and the people on Tiresias. Comp. Soph. Œd. C. 247. *Ἀφ' ὧν [τις] ἔχει καὶ δύναιτο*, lit. *according to what he may know, and what he may be able*, i. e. according to his opportunities and abilities. This is a rare use of *ἔχω*. In this sense Plato uses it, *de Rep. II.*, *οὔτι γὰρ ὅπως βοηθῶ ἔχω*, and Demosthenes, p. 425. 10. ed. Reiske, *οὐδ' ὁ τι χρεὶ ποιεῖν ἔχετε*.

316–7. *φρονεῖν ὡς δεινόν* etc. *how terrible it is to know* – when knowledge *μὴ λύη τέλη*, lit. *will not discharge a purpose* – here same as *λυσιτελεῖ*, *will not pay the cost*, or *profit* its possessor. So also Soph. El. 1005. Eur. Med. 566. Alc. 639.

318. *διώλπισα*, *I had forgotten*, in which sense this verb is often used, as *σώζειν*, its contrary, in that of *to remember*. *Οὐ γὰρ αἶν* – see on v. 82.

320–1. *ῥᾶστα τὸ σόν [φορτίον] τε σὺ [διόλσις]*, καὶ *ἐγὼ* etc. *you will more easily bear your burden, and I mine*, etc. i. e. it will be better both for you and for me.

323. *φάτιν*, *oracular declaration*.

“It is ingratitude to Thebes who bore thee,
And cherished thee, it is unjust to all,
To hide the will of heaven.”

324–5. *γὰρ*, yes I do, *for*, etc. Tiresias knows that such eager inquiry on the part of Edipus will work *οὐδὲ πρὸς καί-ρῳ*, to his disadvantage dreadfully. Unwilling therefore by his replies himself to incur *ταυτὸν*, *the same* in refer-

ence to οὐδὲ πρὸς καιρόν, i. e. disadvantage, he determines to be silent. Before ὥς understand ὅρα, *see then that* etc. Edipus is asking dangerous questions, Tiresias will not give dangerous replies.

329. τᾶμ' ὥς ἂν εἶπω. For the reading adopted in the text Brunck adopts τᾶμ' ἐξερείπω, thus introducing a barbarism with the *iota* in this verb, says Erfurdt, and rejecting ἂν which is of importance. Musgrave conjectures τᾶμ' ὥς κάλ' εἶπω, badly, since it is not the object of Tiresias here in any manner to contrast the excellence of his art with the base matter about which it is to be employed, but simply to refer to any use of it as productive of the greatest distress. Hermann proposes the correction τᾶμ' ἵσθ' ἂν, εἶπω. But ἂν, as qualifying ἵσθι, is not indeterminate, or conditional, or indicative of choice, nor does it give any signification of the future, and it is against the proper usage here to consider it as elliptical. With εἶπω, on the other hand, it serves to evade a direct denial, which it would be uncourteous in Tiresias to make, considering the reverential importunity of the Choir. Ἐγὼ δ' οὐ μήποτε τᾶμ', [i. e. ἐμὴν μαντείην] ὥς [i. e. οὕτως] ἂν εἶπω, *but I would never thus*, as you wish, *declare my prophecies*, i. e. use my prophetic skill, *lest I unfold your miseries*; ἂν renders the denial courteous, and the use of the indicative εἶπω renders it unconditional and certain.

334 – 6. καὶ γὰρ, *in truth*. Ὀργάνειας same as ὀργάσειας, which is the conjecture of Hemsterhusius – *you would move to anger*. With this agrees the interpretation by Suidas – εἰς ὀργὴν ἐμβάλοις. Ἀτεγκτος, from α and τέγω, *unmelting, unrelenting*. Ἀτελεύτητος, properly *unfinished*; here, as Tiresias refuses to accomplish the end sought, i. e. to inform them of what he knows, *inflexible*. Φανῆ, for φανῆ, as λυπεῖ for λυπῆ.

The character of Edipus, hitherto benevolent and kind, begins to present itself under a new aspect of imperi-

ous haughtiness, and reproachful curiosity. The spectator is thus reconciled somewhat to the calamities which afterwards come upon him – calamities which if they befel a person of faultless character, and of active virtues, would produce unmixed horror.

337. *ὀργήν* often means a disposition of mind, here *temper*. So Soph. Ant. 356. Aj. 640.

341. *γάρ*, you need not be thus angrily desirous, *for*, etc. *ἑαυτὰ*, of themselves.

“What is decreed by heaven
Must come to pass, though I reveal it not.”

342. *ὀκκοῦν*, *still*. *Καὶ*, impulsive, and denotes impatience for a reply.

343. *πρὸς ταῦτ'*. I have corrected this from *πρὸς τὰδ'*, the usual reading; it is supported by a manuscript in the Dresden collection marked *b* – it is a phrase which, with the imperative, corresponds to the Latin *nunc* or *jam*, when it follows the announcement of a fixed resolution, and the individual surrenders himself firmly to the consequences. This is emphatically the case with Tiresias here, and *πρὸς ταῦτα*, in the sense of *now*, is therefore peculiarly appropriate. So also Soph. El. 820. Ant. 658. CEd. C. 455.

344. *θυμοῦ δι' ὀργῆς*, *swell with thine anger*.

345. Tiresias refuses positively to unfold his knowledge. At this Edipus becomes more indignant, and, with greater positiveness than Tiresias, asserts, *καὶ μὴν παρήσω*, and *I truly will omit*, *φράζειν* understood, *to say* – *γὰρ* urges still more emphatically, *certainly*, *οὐδὲν [τοῦτων]*, *nothing of those things*, *ἃ*, *which*, *περ* augments the force of *ἐννίημι*, *I strongly conjecture*. *Ὡς ὀργῆς ἔχω*, *considering I am in a state of anger*, or *in such a state of anger as I am*. *ἔχω* as a neuter verb, particularly after such particles as *ὥς*, *ὅπως*, *πως*, *οὕτως*, etc. is used in the sense of *to be in a certain state*,

or of *se habeo*, and here it is followed by a genitive denoting what that state is, that *with regard to* which the sense of ἔχω is to be taken.

346. δοκᾶν, i. e. ὅτι δοκεῖς.

347. συμφυτεύσαι, properly *to plant together*, hence here *to be an accomplice in*—Schol. συνεργῆσαι. Εἰργάσθαι, lit. *to have performed*, i. e. *to have been the author of it*. "Ὅσον, i. e. κατὰ τοσοῦτον καθ' ὅσον. Τίς μὴ χειρὶ καλῶν, so far as a person who does not slay with his own hands, can be said to be the author of a murder. Τίς is understood when μὴ, as here, is construed with a participle.

349. καὶ, augmentative, *even*.

350—1. ἀληθές must be distinguished from ἀληθής the neuter of ἀληθής, *true*. It is used to express astonishment, indignation, or contempt. *Ha! indeed!* is this the case, that I am to be accused as the guilty person! Ἐννέπω σε ἐμμένειν τῷ κηρύγματι, *I charge you faithfully to observe the proclamation*. Ἐννέπω may govern either the accusative or dative. Ὡπερ, dative case of attraction, in which the relative pronoun conforms in gender, number and case, to the foregoing noun κηρύγματι, where, according to the idiom of other languages, it should be in the accusative.

353. ὥς ὄντι etc. Here is an anacoluthon, if we consider this line as the complement of προσανδᾶν, since this verb requires an accusative; ἐννέπω σοὶ must be understood, or better, σοὶ ὥς ὄντι etc. may be taken as a dative absolute.

"The sentence, which thou didst thyself proclaim,
Falls on thyself; henceforth shall never man
Hold converse with thee, for thou art accused,
The guilty cause of all this city's woes."

354. ἐξείνησας. The verb κινέω is applied in a similar way in Eur. El. 304. Med 1314. Edipus believes this charge is made on account of the resentment of Tiresias,

and acts accordingly. This is important to be observed, since it would be contrary to the plan of the poet if the self-discovery should begin thus early. Edipus as yet therefore attaches no other importance to this charge, than to a false and malignant one, which he would naturally seek to punish.

356. *πέφευγα*, lit. *I have escaped*, i. e. *I am safe*, and fear thee not,

“ For truth is stronger than a tyrant’s arm.

360. Various readings have been given to the closing words of this line. That of the Aldine text, ἡ ’κπειρᾷ λέγειν, is unintelligible. Heath conjectures ἡ ’κπειρῶν λέγεις, or ἡ ’κπειρᾶς λέγων, and in the use of λέγων is supported by Bothe. Musgrave conjectures ἡ ’παιρῇ λοχῶν, Brunck the reading in the text, though he thinks it was written by Sophocles thus : οὐχι ξυνῆκας ; πρὸς τί μ’ ἐκπειρᾷ πάλιν ; Heath, Bothe, Musgrave and Brunck agree, however, in the main, about the sense – lit. *have you not understood me* in what I have already said, *or is it your object to try me with respect to my words*, i. e. to try whether I shall say the same things over again, or, in other words, to lay a snare for me by involving me in some inconsistency of statement.

361. Edipus replies to the first part of his question. His curiosity is excited to know whether a charge so daring would be repeated, and in similar terms – he can scarcely comprehend such bold accusation – οὐχ [ξυνῆκα οὕτως] ὥστε γ’ εἰπεῖν γνωστόν, *I have not so understood you that I could describe what you have said as known*, i. e. *clearly* ; in other words, I have not understood you. In the same manner in English, a new and startling charge or fact, though perfectly comprehended, is often received with the familiar expression, *I do’nt understand you*, or *I cannot have understood you*.

362. Of the different punctuations followed in this line,

I have preserved that of Hermann, which refers *κρυεῖν* to *σε φημί*, and not to *οὗ ζητεῖς*, as is done by Bothe, and others. *Οὗ* is governed by *φοβία* understood – *I say that you are the murderer of that man, whose murderer you are seeking to discover.*

363. *τι χαίρων*, lit. *being content, or pleased in any respect.* But the expression is idiomatic, and as such is generally used with the signification *to escape with impunity.* So Soph. Ant. 759. Phil. 1299. Eur. Med. 399. Aristoph. Vesp. 186. *Πημονάς*, *reproaches, insults.*

364. *εἶπω*, 2nd. aor. sub. *should I say.* *Ἀῖτα* in interrogations expresses urgency – *pray, tell me.*

366 – 7. *φημί σε λεληθέναι ὁμιλοῦντα.* When *λανθάνω* is thus, as is often the case, joined with a participle, the latter may be translated as if it occupied the place of the former, and the former adverbially, or by a preposition with its compliment. Thus here – *I affirm that you, without being sensible of it, have had sexual intercourse.* *Σὺν τοῖς φιλέταις.* Here the plural is used for the singular for the sake of greater emphasis, as often in Greek. The expression *τὰ φιλέταια* is frequently used by the Tragedians to express the closest domestic relations, as parent, child, husband, wife, or mother, which last is its sense here. Below 1184, and in Eur. Hec. 403, the same plural scheme is employed. *Ἰνα εἰ κακοῦ* – *ἵνα* as an adverb of place, construed with the indicative mode and a noun in the genitive, lit. *where with respect to evil you are*, i. e. *into what an abyss of evil you are plunged.*

368. *γεγεθώς*, with the same sense and construction as *χαίρων* in v. 363.

371. The alliteration in this line has been remarked, and compared by Murætus with that in the following line from Ennius.

O Tite, tute Tati tibi tanta tyranne tulisti,

Sophocles occasionally, and Euripides very often, repeat the letter *sigma*. See *infra* 425, 1481.

373. *ἐστὶ* is omitted after *οὐδεὶς*, as it is generally when the relative *ὅς*, or *ὅστις*, follows with a negative. *Τῶνδε*, of those present.

374 – 7. *τρέφῃ πρὸς μιᾷς νυκτὸς*, you are nourished by perpetual night, satirically said for *you are wasted away by an eternal blindness*, both of mind and body, as has already been expressed in v. 371. Tiresias relying on his skill in prophecy, and assuming a power over the future fortune of Edipus, predicts his blindness. Edipus ridicules and denies this prediction as if it depended on the power of sight in Tiresias, blending in a moment of reproachful indignation the mental with the physical perception of the prophet. He attaches the curse on the one necessarily upon the other, and laughs to scorn such sightless powerlessness as could never, he thinks, injure himself, or any one else blessed with vision. To this mingled reproach and self-congratulation, Tiresias replies in a manner best calculated to rouse him from his imaginary security, and at the same time the most becoming to himself. I would not injure you, *γὰρ οὐ μοῖρα [ἐστὶ] σε*, for it is not fated that you etc. *Ἰκνὸς*, is able, scil. to punish.

There is disagreement among critics about the passage now explained. I have adopted from Eustathius and a Scholiast, in v. 374, *τρέφῃ* 2nd pers. pres. pass. for *τρέφει* – the sense is thus rendered plainer. *Βλάψαι* for *βλέψαι* in v. 375, and *σε* for *με* in v. 376, are emendations by Brunck, necessary to the sense.

379. After *σὺ* understand *πῆμα ὑπάρχεις*.

380 – 2. *τέχνη* – he refers here to that art of his own by which he had expounded the énigma of the Sphinx, his wisdom. *Τέχνης*, wisdom, but in reference to others, governed by *ὑπερφέρουσα*. Comp. Soph. Phil. 137. *Τῷ πολυζήλῳ βίῳ*,

the dative showing to what the connected clause has reference, scil. *ad felicitatem vitæ*. Φυλάσσεσθαι, lit. *is on the watch for you*. Edipus exclaims that his riches, and royal dominion, and excelling wisdom, all subject him to oppressing envy.

383. εἰ – γὰρ, causal, *since indeed, or seeing that*.

385. ταύτης refers to ἀρχῆς in v. 383, which there signifies *kingdom, royal government*, while in this line, with ἐξ, it signifies, *from the first*. Edipus had hitherto believed Creon a faithful friend to his government, but now his suspicion of a plot leads him to think that he had not really been his friend from the first moment of his reign, and had only counterfeited good will, the better to succeed in his designs against him.

386 – 7. ἐπὶ τῶν, *insinuating himself, or under color of a fawning demeanor*. Ἰφείς, *suborning*. Μηχανοδόλον, *intriguing*.

390. ἐπεὶ, with a causal force before the imperative, *for, if it be not so*, φέρε' ἐπεὶ, *tell me, come*.

391. ῥαψῳδὸς κύων, *the verse-chanting monster*, referring to the Sphinx. Κύων is a general designation among the poets for fabled monsters.

393 – 4. οὐχὶ τοῦ πρώτου ἢ ἀνδρὸς διαιπεῖν, *it was not in the power of the first comer to solve the enigma*. Τοῦ ἐπιόντος, *of one who comes up casually*. So ὁ τυχών is often used.

395. ἢν οὐτ' προῦφάνης ἔχων [γινώσκων], *which you could not explain etc.*

“but thy birds refused their omens,
Thy god was silent.”

397. ὁ μὴδὲν εἰδώς. Edipus made no pretence to a knowledge of the future, nor had even heard of the enigma of the Sphinx before he came to Thebes,

“A poor, unlearned, uninstructed sage.”

398. γνώμη κερήσας, lit. *having by my wisdom attained this*, scil. the explanation of the riddle, and not by any prophetic skill,

"Who not from birds uncertain omens drew,
But from his own sagacious mind explored
The hidden mystery."

399-0. δοκῶν παραστατήσιν πέλας, lit. *thinking to stand near by*, i. e. *to occupy the chief place under*.

401-2. κλαίω, cum tuo damno, i. e. *at your cost*. Ἀγλατήσιν [ἐμῇ], *to drive me away as a pollution*. This sense of ἀγλατήσιν is given by Hesychius, Suidas etc. and occurs also in Herod. V. 72.

404. The Choir, discharging one of their proper functions, attempt to make peace. Τοῦ refers to Tiresias.

"You both are angry, therefore both to blame :
Much rather should you join, with friendly zeal
And mutual ardor, to explore the will
Of all-deciding heaven."

408-9. εἰ καὶ, *although*. Τὸ γοῦν ἰσ' ἀντιλέξαι, lit. *yet the replying things equal to meet every opposing statement*, ἐξισωτέον [μοι καὶ σοι], *must be equally my right and your own*, i. e. *yet as to the right of reply, I am your equal*.

411. ὥστε γεγράφωμαι [εἶναι] etc. *so that I shall never be enrolled under Creon as a patron*, i. e. *as the client of Creon*. Every stranger at Thebes, as the metic at Athens, was compelled to choose a patron from among the citizens, who was to be charged with his defence, and to be answerable for his conduct. Tiresias, the servant of Apollo, and protected by this god, affirms his privilege of speech as resulting from his divine character, and repels the insinuation of any dependence on Creon, or connexion of interest with him.

412. τυφλὸν με ὠνειδίσας. The verb here is constructed

with an accusative of the person and subject reproached, instead of, as usual, with a dative of the person.

413. καὶ, *though*. "Ἴν' εἰ κακοῦ – see on v. 367.

415. καὶ λέληθας ὦν. Here, for the sake of emphasis, the same form is preserved, in translation, in both the verb and participle – *thou art ignorant that thou art*. Nearly similar is the phrase in Herod. I. 44; Cræsus ἐλάνθανε βόσκων, *knew not that he was keeping*.

416. τοῖς σοῦσιν αὐτοῦ, i. e. *to thy kindred*.

417 – 8. ἀμφιπλήξ, lit. *striking on both sides*. Edipus had killed his father, and married his mother. Δειρόπους, lit. *advancing with terrible feet*, i. e. *awful*, a common epithet when applied to a Curse personified, or to the Furies.

419. ἔπειτα, *very soon*. Βλέποντα σκότον, *to look darkness*, i. e. *to be blind*. Comp. infra 1273. This apparently incongruous expression is yet very forcible. So Eur. Phœn. 388, σκότον δεδορκώς. Bacch. 510, εἰσορᾷ κνέφας. Analogous to these expressions is σιώπην λέγειν.

420 – 1. οὐκ ἔσται, to be construed with σύμφωνος in the next line, lit. *shall not be symphonious*, i. e. *shall not echo with*. Λιμὴν, lit. *harbor* – hence *a place of reception* – better here *shore*. Κιθαιρῶν. This was the mountain on which Edipus was exposed, and is therefore with peculiar propriety introduced here, though the reference, by means of ποῖος, is to mountains in general.

422 – 3. The construction is, ὅταν καταλθῇ τὸν ἑμέναιον εἰς ὃν [ἐν] δόμοις ἐπλευσας, τυχῶν εὐπλοίας, [εἶναι] ἄνορμον – a metaphorical description, obviously suggested by the word λιμὴν, by which Edipus is represented, after a prosperous navigation, as having sailed into a station which proves to be no haven of rest. Δόμοις, scil. *the palace*.

“ What mountain then,
Or conscious shore, shall not return the groans
Of Edipus, and echo to his woes ?

When thou shalt look on the detested bed,
And in that haven where thou hop'st to rest,
Shall meet with storm and tempest."

425. ἃ σ' ἐξισώσει σοί etc. lit. *which shall make you equal to yourself and to your children*, i. e. shall reduce you to your true situation, that of a son to your wife, and brother to your children. Brunck adopts the reading here ὅς' ἐξισώσει, Porson ἄσ' ἐξισώσει, Elmsley ἄγ' ἐξισώσει. The readings of Brunck and Porson are founded on a mistake with regard to ἐξισώσει; it is not necessarily a neuter, but most commonly an active verb. The sense, too, given by these readings is incorrect – it is by no means true that the evils referred to by Tiresias, are equally dreadful to Edipus and to his children. They fall with double weight upon the king – a parricide, incestuous, blind, the fate of his children is happiness in comparison. The reading of Elmsley is liable to the same objection, and to the additional one of referring ἐξισώσει distantly and obscurely to ἀρὰ in v. 418, as a nominative. I have therefore followed in the text the vulgar reading; ἐξισώσει is an active verb, and properly has ἃ for its nominative, referring to κακῶν, and σι for its immediate object.

426 – 7. πρὸς ταῦτα, equivalent to the Latin *nunc* or *jam* – see on v. 343. Στόμα is often put for λόγος by the Tragic writers, as here, and infra 671, 706. Soph. Ant. 907. Προπηλάκιζε, *treat with reproach*.

429. ἀνεκτὰ, for ἀνεκτὸν. So ἐγγνωστα for ἐγγνωστον, Eur. Hec. 1091.

430 – 1. οὐκ εἰς ὄλεθρον [ἄπει]; like the Latin expression *in malam crucem* [abis]. The expression is put interrogatively, as often, but may be translated as an imperative imprecation – *go to perdition!* οὐχὶ θῦσον; *go quick*. Οὐ ἄπει ἀποστραφεῖς πάλιν ἄπορός etc. The indignant eagerness of Edipus to rid himself of the prophet is most forcibly expressed in these words – ἀπὸ is twice repeated in composi-

tion, and the sense of *πέλει* is again repeated in *ἄπορος*, with the addition here of a component *αῖος* derived from *ἔρρω*, which last word is often used in imprecations with the meaning, *get thee gone to ruin*. The full sense of the last clause, not however following the construction, might be expressed thus—*away! away! begone from my dwelling! perdition seize thee, villain!*

433 - 4. ἤδη, Attic form for the pluperfect first person ἥδειν, which last is the reading in the Aldine, and some other texts. In the plural of this tense the Attics used ἥσμεν, ἥστε, ἥσαν, for ἥδμεν, ἥδετε, ἥδισαν. Ἐπεὶ, otherwise. Σχολῇ, *leisurely, slowly*, hence here in the the sense of *οὐδαμῶς, by no means*. Ἐστειλάμην, for μετῃστειλάμην, for which it is elsewhere used, as *infra* 860. Soph. Œd. C. 298. Ant. 165.

435 - 7. ἡμεῖς etc. - The plural is here used for the singular. Ἐκφύει - Schol. ἔφουσε.

438. φύσει σε, lit. *shall beget you*, i. e. *shall show you of whom you are born*. Καὶ διαφθερεῖ, *and shall destroy you*, i. e. *shall bring upon you blindness, and the other calamities which follow in the tragical discovery*.

"This day that gives thee life, shall give thee death."

440. Edipus had solved the enigma of the Sphinx. Tiresias satirically therefore supposes that he can solve his own dark words.

"Tis thy business to unriddle,
And therefore thou canst best interpret them."

442 - 3. αὕτη ἡ τύχη, *this good fortune, or greatness*. Οὐ μοι μέλει, *I care not for myself*, i. e. *for my own safety*.

445. τὰ γ' ἐμποδῶν, i. e. τὰ ἐν ποσὶ, *present affairs*. This is Brunck's reading. The Aldine, γ' ἐμποδῶν, followed by Elmsley, Hermann, and Trollop, who translate *ὀχλεῖς* intransitively, is not so simple,

448. οὐ ἐστ' ὅπου, *in no place, or in no case*. When ἐστὶ is followed by a relative adverb, the two are often put for an adverb. So Eur. Iph. A. 931. Herc. F. 184. So ἐστὶν ὅπου, *somewhere, sometimes*.

452 - 4. λόγῳ, *in estimation, to all appearance*. Συμφορῇ, *event*. See on v. 44.

456. σήπτῳ προδευκνύς, *baculo pedes dirigens* - Johnson. Προδευκνύς ἐαυτῷ τὴν ὁδόν - Brunck; προδευκνύς has here the sense of *groping*. - So also Theoc. Id. 22. v. 102. Similarly Seneca, V. 656.

———repet incertus vias,
Baculo senile triste prætentans iter."

459 - 0. τοῦ πατρός ὁμόστοχός, *a sharer of his father's bed* - Dälzel; or, *husband of the same woman*. So ὁμογενής v. 1362. These words have nowhere else the same meaning.

462. φάσκειν, for φάσκε, infinitive for the imperative, as is common especially with the poets. So Soph. El. 9. Phil. 57. 1411. Ant. 1142. Esch. Prom. 711. Il. V. 124, and very frequently elsewhere in Homer.

It has been weakly objected that the Tragedy is properly finished with this scene between Edipus and Tiresias - that the spectator is here made fully aware of the truth. But Edipus is not aware of it; he disbelieves and rejects all that Tiresias utters, and naturally attributes his accusation to his anger. It is for the king, then, that anxiety is felt, and this anxiety increases until he is disabused of his ignorance.

463 - 4. θεοπιπέτεια, *oracular*. Δελφὶς πέτρα, *the Delphic rock*, i. e. mount Parnassus, where the oracle was.

465. ἄρῃσι δ' ἄρῃτων - the superlative is thus expressed more strongly, lit. *those abominable of abominable things*, i. e. singular for plural, *that most shocking deed*. This construction is common with nouns in the genitive, and not uncommon with adjectives in the genitive used as nouns, as δειλάτα δει-

λαλον, Soph. El. 849; ἴσχει ἰσχύων κακῶ, Phil. 65. These expressions correspond to *mala plusquam maxima* in Latin.

Τελίσαντα, to have accomplished, object of εἴπε, the meaning of which it completes. The participle is here used instead of the infinitive because simply the object of εἴπε is to be expressed. When a purpose, or consequence is to be expressed, the infinitive is used after a verb, or proposition, of incomplete meaning. The distinction between the construction of a verb with the infinitive, and participle, is often very nice. See Matt. Gr. Gr. § 530.

467 - 8. ἰωμῶν πόδα [ἐν] φυγᾷ σθεναρώτερον, lit. to put in motion a foot in flight more vigorous, i. e. to fly swifter than. Ἀελλάδων ἵππων. Comp. Pind. Nem. I. 6, Αἶνον ἀελλοπόδων μέγαν ἵππων.

470 - 2. ὁ Διὸς γενέτας, i. e. Apollo. Ἀπλάκῃτοι, for ἀναμπλάκῃτοι, never-erring, infallible.

473 - 6. ἔλαμψε, a transition from the sense of hearing to that of sight, remarked supra 187. Φάμα ἀγτίως φανείσα ἔλαμψε etc. just now has the oracle burst forth like a flame from the snow-clad Parnassus, κεύων understood, ordering the Thebans etc.

477 - 9. ἐπὶ, under cover of. Ὡς ταῦρος. A bull defeated, and driven from his mastery over the herd, and wandering in shame and pain through the recesses of woods and caverns, is introduced to illustrate the disgrace, and wretchedness, and wandering condition of the murderer of Laius. Ποδί, a way, or course, putting an effect for a cause. Χηρεύων, separate from his race, i. e. solitary, alone. Hence, he wanders under cover of the wild woods etc. like a bull, roving a wretched solitary in a path of pain.

480. τὰ μεσόμφαλα γῆς ἀπονοσφίζων μαντεῖα, attempting to keep apart from, i. e. to elude the prophetic sentence pronounced against him from the centre of the earth, i. e. from Delphos. The oracle at Delphos was thought by the an-

cients to be situated exactly in the centre of the earth. *The central oracles of the earth, or oracles, or prophetic sentences, delivered from the centre of the earth, are only amplified expressions for the oracles, or prophetic sentences of Delphos.* Similar amplifications occur infra 898. Eur. Phœn. 244. Esch. Sept. Theb. 747.

481 - 2. τὰ δ' αἰεὶ ζῶντα περιποιᾶται. The sure decrees of prophecy are here personified as living, immortal existences, hovering ever around the devoted head of the criminal.

483 - 5. Two constructions have been given to the first three lines of this strophe. One, after a Scholiast, considers δεινὰ as an adjective in the acc. plur. neuter, δοκῶντα and ἀποφάσκοντα as in agreement with it, and ταράσσει as governing these accusatives, being construed with δεινὰ in the sense of *horrenda movere*, in which sense ταράσσειν is used by Pindar, Pyth. XI. 66. According to a second construction, δεινὰ is considered as adverbially used for δεινῶς, με is understood after ταράσσειν, and δοκῶντα and ἀποφάσκοντα are made to agree with με. These constructions give a sense nearly similar, but the first is preferred by Erfurdt, and after him by Trollop. The second is followed by Dalzel, and most simply, since the use of ταράσσει as in the first is certainly very unusual, while its use as in the last is very common.

The particles μὲν οὖν, in truth, add force to the asseveration, and at the same time mark the transition in subject from the murderer to Tiresias. Οἰωνοθέτας, from οἰωνός and τιθεῖς, one who takes into mind, or delivers opinions from the flight of birds, means *an augur, or soothsayer*. Δοκῶντα, *neither thinking his charge true, i. e. believing it*, οὐτ' ἀποφάσκοντα, *nor denying it*.

487 - 8. πτόμαι δ' ἐπ' ἑλπίων, finely translated by Dalzel, *I flutter on the wings of expectation*. [Τὰ] ἐνθάδε, *the present* - [τὰ] ἐπὶ τῷ, *the future*. For this sense of ἐπὶ τῷ Elmsley cites

a fragment from Stobæus, XXII. p. 188, *θνητός πεφωμένος ἢ οὐπίσω περὶ βλῆπται*. See also Soph. Phil. 1105.

489 - 0. ἡ Λαβδακίδαις, i. e. τῷ παιδὶ Λαβδάκου, ἢ τῷ [νύῳ] Πολύβου, *either on the part of the son of Labdacus, i. e. of Laius against Edipus, or on the part of Edipus against Laius*. According to the belief of the Choir, these persons had never been in any manner connected with each other, for Laius was king of Thebes, and Edipus a stranger born and bred at Corinth. This fact strongly inclines them to acquit Edipus of the accusation made by Tiresias.

492. πρὸς οὗτου, *from which*, in reference to νῦνος.

493. χρησάμενος δὲ βάσανον, *having seriously derived for my use any proof*, i. e. having derived any serious reason to influence my judgment and conduct. Βάσανος means properly *the Lydian stone by which gold is tried* - hence *touch-stone, proof*. The Aldine, and all the old texts, employ no participle before βάσανον. But the use of one here is important. Brunck supplies from a Scholiast χρησάμενος, which is adopted in the text. Musgrave suggests ἐλπιόμενος - T. Young μεμφόμενος governing Οἰδιπόδα.

494 - 5. εἰμι ἐπὶ τὰν etc. *I shall give credit to the prevalent rumor against Edipus*. Εἰμι ἐπὶ τὰν is translated by Trollop, *I shall be induced to oppose* etc, but badly here. The Choir can see no reason for the reproach against Edipus; εἰμι ἐπὶ expresses the motion of the mind towards belief, and the conduct consequent on such belief is expressed in the two following lines.

496 - 7. Λαβδακίδαις ἐπικουρος etc, acting as *an aid to Laius with respect to his obscure death*, i. e. assisting to avenge the obscure death of Laius.

498. The Choir, strongly inclined to acquit Edipus, yet impressed by the declarations of Tiresias, endeavor to weaken the force of these declarations, by questioning the superior claims of a prophet to wisdom and respect. Hence in the

first two lines of this antistrophe, they affirm that Jupiter and Apollo are wise, and acquainted with mortal affairs, i. e. that superior wisdom, and certain knowledge of the dark events of human life belong to the gods, and not to mortals. The wisdom of mortals, contrasted among themselves in the five following lines, is also contrasted, by manifest implication, with that of Jupiter and Apollo affirmed in the first two lines. Thus an inference is drawn unfavorable to the declarations of Tiresias, first from a general comparison of divine with human wisdom.

500-4. In the five following lines, beside the implied general comparison already noticed, the Choir still farther to weaken the credit of the prophet, make a particular comparison between their own wisdom and that of Tiresias. *Κρίσις οὐκ ἔστιν ἀληθής*, lit. *there is no certain decision*, i. e. *it cannot be decided certainly*, *ὅτι μάντις ἀνδρῶν*, *that a seer with regard to*, i. e. *among men*, *φίρεται πλεόν [ἐν σοφίᾳ] ἢ ἐγὼ*, *is advanced farther in wisdom than I am*. *Σοφία δ'*, *still in his wisdom* - human experience and judgment in the affairs of life, are here meant - *ἀνὴρ ἂν παρὰ μὲν σοφίαν*, *one man may surpass the wisdom of others*.

505-7. Even allowing any mere human superiority to Tiresias, the Choir cannot believe his declarations till they are supported by some 'sensible evidence' - *ἀλλ' οὐ ποτ' ἔγωγ' ἂν*, *but never would I at least*, *πρὶν ἰδοῦν ὁρθὸν ἔπος*, *until I see some exact account*, *ἂν καταφαίην μεμφομένων [Οἰδιπόδι]*, *give my assent to those who accuse Edipus*. Some interpreters understand *καταφαίην* to mean *to contradict*, and *τὸν μάντιν* as governed by *μεμφομένων* - thus, *I would not contradict those accusing the seer*. This improperly alters the application of the affirmation here made by the Choir. Their wish is particularly to acquit Edipus. He is the person accused, and it is him whom they go on immediately to defend.

507 - 0. *φανερὰ*, adverbially used. Ἐπὶ with the dative, signifying *in the power of*. Ἀντὶ, scil. Edipus. Πιποῖσα πόρα, i. e. the Sphinx. Βασάνω, *pledge given*.

512. ὀφλήσει κακίαν, lit. with οὐ, *he shall not be condemned for baseness*. Ὀφλεῶ, and ὀφλισκάνω, which in prose writers govern a genitive, take, with the Tragic writers, an accusative of the imputation incurred. So Soph. Ant. 1028 - Ἀνθαδία τοι σκαιότητ' ὀφλισκάνει. See also Eur. Hec. 327. Med. 581.

513. The suspicion of a plot naturally gives rise to the scene which follows, in which Creon anxiously attempts to justify himself from the accusation made by the king. But Creon, as presumptive heir to the crown on the death of Laius, was barred of his right by the stranger Edipus. It was by the advice of Creon that Tiresias had been sent for, and Tiresias, though previously acquainted by his art with the facts of the murder, had never revealed them until now. These circumstances give weight to the suspicions of the king, and the accusation of Tiresias fires him to anger. He reproachfully and imperiously repeats the charge of treason and guilt, and threatens Creon with death.

517. [τι] φέρον εἰς βλάβην, *anything tending to his injury*.

519 - 0. οὐ φέρει εἰς [τι] ἀπλοῦν, lit. *does not lead to anything trivial*.

"Thus to be deemed a traitor to my country,
To you my fellow-citizens, to all
That hear me, O 'tis infamy and shame!"

523 - 4. ἄν imparts a conjectural sense here, *probably*, as often elsewhere with τάχα, and ἵσως. Ἦλθε βιασθὲν, a circumlocution for ἐβιάσθη. Γνώμη φρενῶν, *conviction of mind*.

525. Πρὸς τοῦ, for τίνος ἐφάνθη, lit. *by whom was it accused*, which is the sense of φαίνω in Hom. Od. XX. 309, τίς μοι ἀεικέλιος φαίνεται.

528. As Creon cannot learn from the Choir the ground of the accusation, who caused it, and why it was made, he seeks to learn something about its nature from the manner in which it was made. Ἐξ ὀμμάτων ὀρθῶν, *with steadfast look*. Comp. 1385. Theoc. V. 36. Similarly Juvenal, Sat. VI. 400. *Ipsa loqui recta facie*.

“Talked he thus with firm composure,
And confidence of mind?”

532. οὔτος, in the vocative, *ho! thou here!*

533. τόλμης πρόσωπον, instead of οὕτω τολμηρόν. Poets very commonly express some quality of a substantive by another substantive instead of by an adjective. So Soph. Ant. 114 – λευκῆς χιόνος πτέρυνξ, *a snow-white wing*. See also Aj. 1003.

534. τοῦδε, i. e. τούτου ἀνδρός, used for ἐμοῖ, as constantly among the Tragedians. So *infra* 815, 829, 1018, 1136, 1464. So in Soph. Trach. 305, Dejanira indicates herself by these words, τῆς δέ γα ζώσης ἔτι. The Latin Comic writers employ the demonstrative pronoun with *homo* in the same way, as *hic homo*, *hunc hominem*. Φονεὺς, *the intended murderer*.

538. After ἦ, Brunck properly understands ἐλπίζων.

———“didst thou think me fool,
Or coward, that I could not see thy arts,
Or had not strength to vanquish them?”

542. ὃ, referring to *τηρανίδα* – the relative neuter to the substantive feminine, which, as with demonstrative pronouns, is often the case when the idea of the substantive is considered generally. So Eur. Hel. 1707, καὶ χαίρειδ' Ἑλένης οὐνεκ' εὐγενεστάτης γνώμης, ὃ πολλαῖς ἐν γυναιξὶν σὺν ἔνι. See also Thuc. I. 122. VII. 62. So in the plural Eur. Iph. A. 939.

543. οἶσθ' ὥς πείησον, *knowest thou what thou must do?*

The Aldine, and some other texts, read here ποιήσων. But the imperative is thus used in a dependent proposition after οἷός' ὃ in many instances. Thus Eur. Hec. 225, οἷός' οὖν ὃ δρᾶσον. Heracl. 452, ἀλλ' οἷός' ὃ μοι σύμπραξεν. So also in the third person Eur. Iph. T. 1211. See also Eur. Cyc. 131. Hel. 323, 1253. Ion. 1043. Aristoph. Pax, 1061. The phrase seems to have arisen, says Matthiæ, (§ 511. 4,) from a transposition, for ποιήσων οἷός' ὃ; γενίσθω μοι οἷός' ὃ. So Plaut. Rud. 3. 5. 18, *tange, sed scin' quomodo*. See Pors. ad Hec. 229. Bent. ad Menandr. p. 107.

545. λέγειν σὺ δεινός, yes, you are eloquent, lit. fearful, or powerful in speaking, or skilled, in which sense δεινός is interpreted by Suidas — scil. ἔμπειρος. Μαρθάνειν etc., but it is hard for me to learn anything from you. Here the effect produced by the action of the verb is indicated by an adjective in agreement with the subject of the verb, a construction common in Greek. Edipus regards the artifices and crime of Creon as established.

547. τοῦτ' αὐτό, for περὶ τούτου αὐτοῦ, in reference to the crime just charged on Creon.

549. αὐθαδία, obstinate self-confidence. Creon here reproves that confident opinion of his guilt which Edipus entertains, an opinion resting on prejudice, and not on reason, and obstinate to resist his attempts at defence.

551 — 2. δρῶν κακῶς ἄνδρα, treating a man vilely. ῥέξειν δίκην, to give satisfaction, to be punished.

555 — 6. χρεῖη, optative of χρεή impersonal of χράω, χρεῖμι. Aldus, ὡς χρεῖα. Cod. August. ὡς χρεή. Σεμρόματιν, venerable seer — he calls him so in ridicule.

558. [ἐπὶ] πόσον τινα χρόνον — ἐπὶ here with the accusative is used to denote duration of time, made interrogative by πόσον τινα, how long a time is it, ἥδη, i. e. ἀπὸ τοῦ νῦν, δῆδ' ὁ Λαῖος, now pray, since Laius —

560. *ἔρρε*, the present for the past, as often in animated narration.

561. *μακροὶ* etc. *the time which is long, and which extends far back, may yet be computed*, i. e. it is a very long time since this happened, but still it has not escaped the remembrance of Creon — he can compute it.

562. *τότε ἦν ἐν τῇ τέχνῃ*, *did he then practise the divining art?*

565. *οὐκουν* asserts here negatively.

567. *πῶς δ' οὐχί*, *but why not*, i. e. *doubtless*. Here for the sake of emphasis, by a figurative interrogation, that is affirmed positively which is negatively asked. So *πῶς οὐκ ἄλογόν ἐστι*; Plat. Phileb. p. 298. ed. Bipon.

569. *σιγᾶν φιλά*, *I am usually silent*, from the sense of *φι-λίω*, *to be usual*, in which sense it is used adverbially with other verbs. So in the expression *οἷα φιλεῖ γίνεσθαι ἐν πολέμῳ*, *such things as are usually done in war*. Comp. Œd. C. 1665.

570. *τὸ σὸν δε γ' οἶσθα*, *but at least you know your own intrigue*, scil. with Tiresias. *Τοσόνδε γ'* is the reading of the Aldine, and some other texts.

572. *ὅθ' οὐνεκα*, a pleonasm for *ὅτι*, *that*, from *ὅτι* and *ἐνεκα* — *οὐνεκα* is used by Homer in the *Odyssey*, by Pindar, Nem. IX. 85, and commonly by the Attic poets for *ὅτι* — *ὅθ' οὐνεκα* is more rarely thus used, but several times by Sophocles, as here, infra 1271. Œd. C. 853, 944, 1006. El. 617. Aj. 123. So Esch. Prom. 330.

576. After *ἀλώσους* the participle *ὢν* is omitted.

577. *γῆμας ἔχως*, for *ἐγῆμας*. Similar circumlocutions occur infra 699, 701. Soph. Phil. 1219. Aj. 588. Ant. 1067. Œd. C. 816, 1433. Eur. Supp. 513. Hom. Il. V. 873. The use of the participle with *ἐστὶ*, as also with *εἶσι*, and *γίγνεται*, for the finite verb, is common. It is questioned, however, whether the use of the participle with *ἔχω* does not mark the

continuation of the action denoted by the verb, as thus in the present case — *you married my sister, and still hold her in marriage.*

579 — 0. ταῦτά, for τὰ αὐτὰ — after ἴσον there is an ellipse of μέρος. Κομίζεται, mid. *she receives for herself.* In this form Edipus expresses his great respect and love for Jocasta.

“Tis true, and all she asks
Most freely do I give her.”

581. οὐκ οἶκον ἰσοῦμαι τρίτος, *am I not then third in rank* — οὐκ οἶκον presses the conclusion interrogatively, i. e. *am I not in greatness next to you?* Γὰρ, in the next line, refers to the assent of Edipus, καλῶς εἶπας, of which there is an ellipsis.

583. εἰ διδολὴς σαυτῷ λόγον, lit. *if you should give consideration to yourself*, i. e. *if you should reflect.* Thus Herod. II. 162, οὐδένα λόγον ἑαυτῷ δόντα.

584 — 6. ἄν, to be joined with ἐλίσθαι, *would prefer.* Εὐδοντα, participle for the infinitive. The moral on which Creon relies for his defence, which it is plain the sages of the ancient world inculcated, is that no man who possesses influence and rank next to those of a king, should wish to exchange his situation of substantial power, and real security, for that of a king, to be surrounded with fears and anxieties. In a similar manner in Euripides, the youthful and suffering Hippolitus justifies himself to his stern father. He argues that the crime of which he is accused would contradict a prudent ambition, for wise men, unless their hearts are corrupt, do not desire to be monarchs. To surpass in the national contests, and, next in rank to the king, to lead a life always prosperous, free from the dangers of government, and surrounded by the best friends; this, argues the youth, is a wise ambition. The nature of a crown in ancient times would render this moral better applicable than

than now, and it is urged by Creon with a simplicity, and sincerity, which strongly justify his innocence.

587. οὐτ' αὐτὸς ἱμεῖρων ἔφην, *I do not naturally desire*, the sense of the verb being adverbially taken, as supra 569.

"I am not of those
Who choose the name of king before the power ;
Fools only make such wishes."

592 - 3. ἔφην ἔχων, *naturally be* - see on v. 587.

597. ἐκκαλοῦσί με [τῶν δόμων], *call me out from the palace*, scil. for the purpose of securing my mediation.

598. τὸ τυχεῖν ἅπανι - τυγχάνω, in the sense of *to obtain*, is construed with the accusative of a pronoun or adjective in the neuter gender, or an infinitive with the article τὸ. So Soph. Œd. C. 1168, τοῦτο τυχεῖν. Ant. 778. Eur. Orest. 677, τεύχεται τὸ μὴ θανεῖν. See also Eur. Med. 756. Ἐσταῦθα, i. e. ἐν ἐμοί.

600. The order is, ¹ τοὺς ² καλῶς φρονῶν ³ οὐκ ⁴ ἂν ⁵ γένοιτο ⁶ κακός, *a mind which is well-disposed cannot be bad*. Certainly a traitorous scheme on my part, is the inference, who am in possession of all this real power and happiness, would prove me devoid of sense or prudence. Another construction, though not so well adapted to the context, may be followed here - τοὺς κακός οὐκ ἂν γένοιτο καλῶς φρονῶν.

601 - 2. τῆςδε τῆς, i. e. ταύτης γνώμης, *of such a design*. Ἄν, redundant. Μετ' ἄλλον δρῶντος [εἶναι], *to be an accomplice with another*.

603 - 4. καὶ τῶν δ' ἔλεγχον. If εἰς be understood before ἔλεγχον, the proper sense of the passage can be easily given - *for proof of these things*, i. e. of the truth of what I say, τοῦτο μὲν etc. *in the first place, go and inquire at Delphos whether*, etc. But in strict construction, ἔλεγχον is in apposition with the remainder of the sentence, which will be manifest from the following change - τοῦτο μὲν, τὸ πύθισθαι Πυθιοῖ, εἰ

σαφῶς ἡγγαλιά σοι τὰ χρησθέντα, ἔλεγχος τῶνδε ἔσται. A substantive in the accusative, in opposition to a clause of a proposition, or to an entire proposition, is not unusual. So in Hom. Il. XXIV. 735, ἢ τις Αἰαίων ὀλέει, χειρὸς ἐλὼν, ἀπὸ πύργου, λυγρὸν ὄλεθρον, i. e. ὃς ἐστὶ λυγρὸς ὄλεθρος — here an adjective is added to the substantive, which is most usually the case. See also Esch. Agam. 225. Eur. Hec. 1152. Orest. 1104. See Matth. Gr. Gr. § 432. 5.

605. τοῦτ' ἀλλ', for τοῦτο δε, *in the second place*, in opposition to τοῦτο μὲν above.

607. τῇ τ' ἐμῇ καὶ σῇ, i. e. not by a single, but a double vote of condemnation — Creon will join with Edipus in condemning himself. Λαβὼν, repetition of ἐάν λάβῃς.

608. γνώμη, *suspicion*. Χωρὶς, *privately*, i. e. apart from any evidence in the case.

———“but accuse me not
On weak suspicion's most uncertain test.”

609. μάτην, *rashly, without proof*. Creon reasons on the consciousness of his uprightness, and therefore blames as injustice the charge of criminality.

“Justice would never call the wicked good,
Or brand fair Virtue with the name of vice
Unmerited.”

611 - 2. ἴσον [εἶναι κακὸν], or ἴσον καὶ with ἐκβαλεῖν understood, *the same thing as casting away*. Τὸν παρ' αὐτῷ, for τὸν αὐτοῦ.

616. [σοὶ] εὐλαβουμένῳ πεσεῖν, *caventi ne ruas*, Johnson ; *to you cautious against your ruin*, scil. the loss of the throne.

619. καὶ μὲν — καὶ in a signification of time, after ὅταν, *then* — so also sometimes after ὥς, ὅτε, and the like.

624. οἶόν ἐστι τὸ φθονεῖν, i. e. σὸς φθόνος ἐμοῦ. *what is your grudge, or the cause of your grudge towards me?* — “quid sit, quod indignere.” Hermann.

625. ὡς οὐχ' ὑπέλπον — λίγαις, *do you say, or mean that you will not submit, etc.* Ὡς, for ὅτι, as sometimes after verbs meaning *to say, to announce, to think.*

626. τὸ γοῦν ἐμὸν [συμφέρον εὖ φρονῶ]. Schol. τὸ γοῦν ἐμὸν τοῦ συμφέρον ποιῶ. Γοῦν, i. e. γε οὖν, *yet at least.*

627. καμὸν, i. e. σε φρονεῖν εἰς ἐμὸν συμφέρον.

628. εἰ δὲ ξυνίης μηδέν, *but suppose you understand nothing of this charge which you make, scil. the charge of being a traitor.*

“What if it should prove I am not so?”

628 – 9. ἀρχτίον γ' ὅμως, *but yet, lit. one must let himself be ruled, i. e. a subject must submit to be ruled.* Edipus thus treats the suggestion of Creon as of no account, and directly implies that he has violated his duty. The verbal here retains the sense of the passive, as Schæfer correctly observes. So Soph. Ant. 678, οὔτε γυναικὸς οὐδαμῶς ἡσσητεά. So again Aristoph. Lys. 450, οὐ γυναικῶν οὐδέ ποτ' ἔσθ' ἡττητεά ἡμῖν. Examples of this use in verbals are very rare.

According to this explanation, the reply of Creon is easily constructed, ἀρχτίον, like the verb from which it is derived, being properly followed by the genitive ἄρχοντος. Commentators appear to have needlessly quarreled over the passage. Musgrave conjectures εἰκτίον for ἀρχτίον, and ἄρχοντες for ἄρχοντος.

630. καὶ μοι πόλιως μέτεστιν [μέρος], *and I have a share, or interest in the city.* I too can exclaim for its sufferings, or hope for its assistance.

633. εὖ θέσθαι, *to compose.* Χρεών, supply ἐστί — here a participle indeclinable for χρεῶν, from the impersonal χρεῖ; it occurs thus indeclinable in Eur. Herc. F. 21, εἰς τοῦ χρεῶν μέτα.

634. The noisy quarrel between Edipus and Creon naturally brings Jocasta out from the palace. At the united and

eager solicitation of herself and the Choir, the king, with harsh reluctance, and with threats and reproaches which greatly abate our regard for him, dismisses Creon.

634-6. τὴν ἄβουλον σιάσιν γλώσσης, lit. *this inconsiderate discord of the tongue*, i. e. idle broil. Ἰδία κινούντας κακά, *to press your private quarrels*.

637. εἰ, present for the future, from εἶμι, *to go*. The indicative, as here used, is equivalent to the imperative. So Soph. Phil. 975. Aj. 75. Trach. 1185.

638. μηδὲν, *worthless, contemptible*. Οἶσσι, future in the second person, for the imperative. Comp. Soph. Aj. 75. Trach. 1185. Ant. 244, 885.

“Home, home, for shame, nor thus
With private quarrels swell the public ruin.”

640. δυοῖν ἀποκρίνας κακοῖν, *making choice of one of two evils*. On account of the unusual synalæpha on the word δυοῖν, which is here a monosyllable, and the shortening of the penult in ἀποκρίνας, Hermann proposes the reading δύο γ' ἀποκρίνας κακοῖν, and also this, τοῖνδ' ἐν ἀποκρίνας κακοῖν, which last is favored by the explanation of the Scholiasts. Elmsley reads τοῖνδ' ἀποκρίνας κακοῖν. But as a similar synalæpha occurs elsewhere, in Eur. Phœn. 132, for instance, where Ἐρινύων is read as a trisyllable, also in Iph. T. 938, 977, 1468., and as there are many examples in which the Tragic poets give a long quantity both to ἀπό, and to other prepositions in composition, when the quantity is naturally short, therefore the common reading is retained. Thus ἀπό is long in Eur. Herc. F. 823, ἀπότροπος γενοῖό μοι τῶν πημάτων. Phœn. 595. τῶνδ' ἀπότροποι κακῶν. So also in Soph. Phil. 30. Esch. Prom. 24. Chœph. 40. Pers. 215. Sept. Theb. 1063.

642-3. δρῶντα τοῦμόν σῶμα, *intriguing against my life*, in which sense σῶμα is used in the phrases ἀγορίζεσθαι παρὶ

τοῦ σώματος, and *κινδυνεύειν περὶ τοῦ σώματος*. Or τὸ σῶμα may be used simply for ἐμὲ, as Soph. Œd. C. 355. El. 1193. Eur. Phœn. 595. Esch. Prom. 24., and elsewhere often.

644. After *ὀναίμην* supply τοῦ βίου.

647. τὸν ὄρκον – θεῶν, *this oath by the gods*, i. e. the adjuration just made by Creon, in which he impliedly appeals to the gods to curse him if he is guilty.

651. ὥς omitted before εἰπάθω, a common ellipse in interrogations after βούλει, or after θέλεις used for βούλει.

653. ἐν ὄρκῳ μέγαν, *powerful in his oath*, i. e. whose oath gives to his protestations strong claims on belief.

“ Revere

His character, his oath, both pleading for him.”

655. τί φης, *what you think*, i. e. explain the ground on which you presume to interfere between me the king, and a guilty subject.

656 – 7. The order is, [δοκοῦμεν σε] μή ποτε βαλεῖν ἐν αἰτίᾳ τὸν ἐναγῇ φίλον σὺν ἀφανεῖ λόγῳ ἄτιμον. The phrase βαλεῖν ἐν αἰτίᾳ means *to accuse, criminis arguere*, Musgrave. So Soph. Trach. 942. Ἐναγῇ, *bound by a sacred oath*.

658. ἐπίστω, contracted from the Ionic ἐπίστω, for ἐπίσ-
τασω.

660. The Choir fly to an oath to protest their innocence of a wish against their king. Μὰ, the ordinary particle for juratory confirmation, is here suppressed – οὐ μὰ etc. The sun is appealed to as overlooking them and all nature, and as revealing all things.

“ No ; by yon leader of the heavenly host,
The immortal Sun, I had not such a thought.”

662. ἐπεὶ, *for* – [καθ'] ὃ τι [ἔστι] πύματον [κακῶν], or τῷ πύματι ὀλεσθῶ. The adjective πύματος, thus used with the

relative and the verb εἰμὶ, determines more exactly the implied substantive.

666 – 8. καὶ τὰ, for καὶ ταῦτα, used to aggravate the cause of affliction – *and that too, and especially*, εἰ προσάγει, agreeing with γὰρ, τὰ κατὰ πρός σφωρ τοῖς κακοῖς πάλαι.

669. ὅδ' οὖν ἔτω, *well let him* [Creon] *go* – οὖν has here its conclusive force. It is as if Edipus said, *therefore, in consequence of your entreaties, let him go*. Καὶ, i. e. καὶ εἰ, *even though*.

“ Well, let him then depart;
If Edipus must die, or leave his country
For shameful exile, be it so.”

671. στόμα, for λόγον. Edipus pardons Creon not from any regard to his words – these he disbelieves and despises – but from regard to the weeping solicitation of the Choir.

673 – 4. στυγνός, in an adverbial sense – εἶκον εἰ, *you yield with harshness*, i. e. *with harsh reluctance*. [Τότε] βαρὺς δ' [ἔσθ] ὅταν θυμοῦ περάσῃς, i. e. ἐπὶ τὸ πέραις θυμοῦ ἔλθῃς, *and cruel would you be, if you were to execute your anger*. If Edipus is thus angry in pardoning, how terrible would be his vengeance. Other interpretations have been given to this passage. Burgess thus: *hujus autem iræ pænitebit cum sedatus fueris*. Dalzel more nearly as above: *your harsh temper is seen when you go to the extremity of your passion*. But the meaning we have given is strongly supported by the context. Creon, struck by the reluctant anger with which Edipus yields his liberation, naturally trembles at the consequences if it had been fully discharged upon him. This meaning is also supported by the conjecture of Musgrave – θυμὸν, or θυμούς περάσῃς, *cum iram expleveris*.

677. ἀγνώτος, genitive governed by τυχών, lit. *ignorant*, here, *not known*. The meanings of this word are quite various. Sophocles uses it, infra 1133, in the sense of *forgetful*.

Hesychius gives it a meaning of *unjust*. Here, says Trollop, it seems to convey the idea of ignorance attended with *injustice*. *ἴσος* [ὦν], *being the same* now as heretofore, in the estimation of the Choir.

"I go; thou knowest me not;
But these will do me justice."

679 - 0. *τόν*, soil. Edipus. *Μαθοῦσά γ' ἦτις [ἐστίν] ἡ τύχη*, i. e. *ἡ μάχη κατέχουσα αὐτούς*.

681 - 4. *ἄγνως*, *uncertain*. *Λόγων*, in reference to the conversation between Edipus and Tiresias, from which originated the suspicion of the king against Creon. *Τὸ μὴ ἔνδμον*, in reference to the false charge made against Creon. The Choir vaguely describe the origin of the quarrel. *Joestas*, ignorant of the conversation between Edipus and Tiresias, thinks that it arose from some conversation between Edipus and Creon. She infers from the words of the Choir, and from her own brief observation, the character of this conversation. It was one of reproach and accusation. Hence she inquires, *ἀμφοῖν ἀπ' αὐτοῖν*; *were these reproaches mutual* - did each accuse the other? The Choir, unwilling to decide between them, answer in the affirmative, and gladly avoid any direct explanation of the cause of the quarrel.

686. *αὐτοῦ*, poetic for *αὐτόθι*.

687 - 8. *ἀγαθὸς ὡς γνώμην*, *though honest in your intention*. Edipus addresses the Coryphæus, or leader of the Choir. *Παρεῖς*, *unbracing, relaxing*. *Καταμβλίνων*, *blunting, hence frustrating*.

689 - 0. *ἔκον μιν οὐχ μόνον*. Not once alone, but often have the Choir professed their attachment and gratitude to the king. They repeat it now more strongly - *ἴσθι δὲ με ἔν παρὰνθαι παραφρόνιμον*, etc.

691 - 3. *ἄπορον ἐπὶ φρόνιμα*, lit. *stupid as to things which*

are prudent, i. e. utterly incapable of acting with prudence. *Νοσφίζομαι*, from *νόσφι*, *apart from*, *to desert*, or *abandon*.

695 – 6. *ἐν πόνοις ἀλύουσαν*, lit. *wandering up and down on troubles*, i. e. *tossed on the waves of trouble*, to which figurative expression *οὐρίσας* in the next line corresponds, lit. *thou has wafted with favoring breeze* — *κατ' ὄρθον*, *into security*, or *safety*.

697. Brunck, and after him several interpreters, properly consider *γίγνου* as an imperative, and translate the line thus — *nunc quoque, si potes, in tranquillum nos deducito*. Erfurdt points with a comma, instead of a period, after *οὐρίσας*, and renders the passage thus — *nunc quoque, si posses, opem laturus esses, and you would now, if you were able, be our guide*, i. e. assist us. See *γίγνου* also in Eur. Hipp. 304, which Blomfield ad Esch. Pers. 176, wrongly asserts is not used by the Tragedians.

698 – 9. *οἶτον πράγματος*, governed by *ἐνεκα*, or *περὶ* understood. *Στήσας ἔχεις*, for *ἔστησας*. So *βεβουλευκῶς ἔχει*, immediately below, for *ἐπιβεβούλευκε*. So *φρουρήσας τύχοι* for *φρουρήσῃ*, infra 1479 – see on v. 577. The Tragic writers frequently use *ἵστημι* with a substantive, instead of a verb expressing the idea of the substantive. Thus *ιστάναι μῆνιν* for *μηνίειν*, *ιστάναι βοήν* for *βοᾶν*, *ἐλπίδα ιστάναι*, etc.

701. *Κρέοντος*, governed by *περὶ* understood.

702. *τὸ νῆκος*, *the cause of quarrel*; [*ἐκείνῳ*] *ἐγκαλῶν*, *charging upon him*. Jocasta bids him speak, if he can clearly fix the accusation on Creon.

705 – 6. *μὲν οὖν*. These particles are here confirmative, and also, like *μὲν δὴ*, mark the continuation of the subject. Creon, says Edipus, makes this charge of murder against me *εἰσπάμπας*, etc. *by sending here indeed*, i. e. *by suborning a wicked seer*, and he goes on to state the general fact, here a habit, of which this subornation of Tiresias is a particular example — *ἐπεὶ τό γ' εἰς ἑαυτὸν*, i. e. *ὅσον κατὰ τὸ ἑαυτοῦ μέρος*,

since as far as he is able, *πῦρ ἑλευθεροῖ στόμα*, lit. *he makes free*, i. e. *sets loose every tongue against me*. With this interpretation agrees Musgrave. But Erfurdt translates the phrase *πῦρ ἑλευθεροῖ στόμα*, *suam linguam penitus excusat*, as if Edipus charged that Creon's policy was to transfer all the blame on Tiresias, and be himself entirely silent. Brunck, and after him Dalzel, translate the phrase as if written *κατὰ πάντα ἑλευθεροπομπῇ*, and refer it to the prophet, *since he never fails to babble, without restraint, in a most licentious manner*. But the indignation of Edipus, and his present accusation, are levelled at Creon. It is Creon who has suborned the priest, Creon who in the same manner, the king naturally believes, endeavors to set loose every tongue against him by circulating the slanderous charge of murder.

707. Jocasta endeavors to quiet the anxiety of the king by weakening the credit of prophecy, and of oracles. But every circumstance she relates, in a manner natural and most striking, has a directly opposite effect. The murder at the meeting of the three roads, the time of its occurrence, just before the arrival of Edipus at Thebes, the tall form and silvery hairs of the victim, all circumstances elicited from the trembling queen, revive in the mind of Edipus the slaughter which his own hand had committed. He trembles lest the fatal sentence of excommunication shall take effect against himself. He shudders at the possibility of fulfilling at Corinth the dark doom of parricide and incest, for he still believes himself the son of Polybus. One circumstance only relieves his alarm – the report that Edipus was slain by robbers. If true, Edipus is innocent. One person, now a shepherd in the vicinity of Thebes, survived the slaughter. He is instantly sent for, and the Choir, while his coming is awaited, chant a solemn Ode.

709–0. *μαρτυρῆς τέχνης*, genitive of property after *ἔχον*, particularly since the verb refers to a part, *no part of the*

prophetic art. Σοι, not redundant, but emphatic, *to your comfort*, as in many cases where it, and other primitive pronouns, are classed as redundant. So σοι, Soph. Ant. 37, *for your information*, and μοι, Eur. Hec. 195, *to my sorrow*.

717. [κατὰ] παιδὸς βλάστας, *lit. as relates to the birth of the child*, i. e. *as relates to the child that was born*, though "strictly," says Matthiæ, "the accusative absolute, explained by *quod attinet ad*, rests on inaccurate explanations." In this case he governs βλάστας by δισάχον, *not three days separated the birth of the boy from what now took place*, i. e. *not yet three days from his birth*.

718. νιν ἄρθρα ἐνζεύξας. Here the common construction requires αὐτοῦ for νιν before ἄρθρα, but the poets often add to the proper object of an active verb another accusative, particularly of a pronoun, indicating the whole of which the proper object forms a part. Thus Soph. Œd. C. 113, καὶ σὺ μ' ἐξ ὁδοῦ πόδα κρύψον. Comp. Phil. 1301. El. 147. Esch. Pers. 161. Eur. Phæn. 41. Aristoph. Pax. 1100. Hom. Il. XVIII. 73. Pind. Ol. I. 110. Nem. III. 66: *binding fast his [the] joints*, [ἐν] ποδοῖν *in [of] his feet* – here the dative indicates the thing in which, or place where the action of the verb takes place. The heels of Edipus were bored, the joints were bound by a twig, and in this condition he was suspended to a tree on mount Cithæron. See Eur. Phæn. 25.

723 – 4. διώρισαν, *determined*. Ἐντίκτον, *to feel respect, or reverence for*. So infra 1056. Soph. Œd. C. 1541.

724 – 5. This passage has very much perplexed commentators. Brunck, giving to χρεῖαν the sense of *res*, translates thus – *quam enim rem Deus quærit, eam ipse facile manifestam reddit*. Musgrave, interpreting χρεῖαν in the sense of *facinus*, thus – *quodcunque facinus Deus scrutatur, facile ipse in lucem proferet*. Erfurdt thus – *quarum rerum Deus usum quærit*, etc. The simplest interpretation is to understand ἐξ before ὧν, thus – *for from whatever things the god*

may seek advantage, i. e. *whatever events*, in the order of the world, *the god may determine to be advantageous*, *these he will easily manifest*, i. e. bring to pass. Jocasta means to affirm that if the gods really determine upon any event, that event will certainly and manifestly be accomplished. Hence oracles, which have not been accomplished, as in the case of Laius and his son, are not indicative of the purpose of the gods, and are therefore false, and unworthy of regard.

728. ὑποστράφεις, lit. *turned round*, i. e. *disturbed*.

731. γὰρ refers to ἤκουσας understood — *thou didst thus hear*, for etc. Ἀήξαν² ἔχει, for ἔληξαν simply. See on vv. 577, and 698.

734. ἀπό governs Δελφῶν as well as Δαυλίας. A preposition is thus often put but once, and with the second noun, when it should stand twice. So Soph. Ant. 367, ποτὲ μὲν κακόν, ἄλλοτ' ἐπ' ἐσθλόν ἐρπει. See also Eur. Phœn. 291. Pind. Pyth. IV. 16. Hom. Od. XII. 27.

740 — 1. φύσιν, *frame*, *stature*. [Κατὰ] τὸν δὲ Λαῖον; strictly Λαῖον is the subject of εἶχε, in the accusative before by attraction. Ἀκμήν ἤβης, i. e. ἡλικίαν ἔχων [ἐτύγγανε]. Brunck reads τότε for ἔχων, regarding φύσιν, and ἀκμήν ἤβης, both as compliments of εἶχε. Erfurdt, however, observes, that Sophocles from a certain carelessness has written ἔχων, because ἔχων ἦν was in his mind at the moment. The pleonastic use of this participle, it may be added also, is very common among Greek writers. To this effect Elmsley cites Hom. Il. XXIV. 279. Herodot. II. c. 115.

742. χροάζων ἄρτι [κατὰ] λευκανθές κάρα, *his head was beginning to be covered with white hairs*, or *it was just silvering o'er* etc.

“He was tall;

His hairs just turning to the silver hue;

His form not much unlike thy own.”

745. οὐκ εἰδέναι, equivalent to the adverb *ignorantly*.

"Ah me !

Since I have called down curses on myself
Unknowing."

747. βλέπων [ἀληθής] ἦ — He fears lest the prophet *may have seen truly*, i. e. truly depicted the calamity of which he is now becoming conscious. Comp. v. 371.

749 — 1. μαθοῦσα, *if I know. Βαῖως, unattended, alone.* οἱ, for ὅσπερ.

761. σφς is here, and elsewhere frequently, used for either of the three genders of the accusative singular of αὐτός by the poets. So Soph. Ant. 44. Esch. Prom. 9. Sept. Theb. 617. Eur. Phœn. 1671. Med. 33.

763. Different readings have been given here. Musgrave gives ὧς γ' ἀνήρ. Hermann ὧς ἀνήρ, and ὦν ἀνήρ. A Scholiast interprets thus, ὅδε ὁ, i. e. οὗτος ἀνήρ. As the object of Jocasta seems to be simply to affirm that the servant in question was worthy of a higher reward than merely the gratification of his request, and not at all to distinguish between the rewards proper for a freeman and a slave, which results from the readings of Musgrave and Hermann, the reading of Brunck is followed in the text.

765. πῶς ἄν μόλοι, *O that he would come* — πῶς ἄν is thus used in the sense of *utinam*, in Eur. Alcest. 877, πῶς ἄν ὀλοῖμαν, and Hipp. 347, πῶς ἄν σύ μοι λῆξαις.

766. πάρεστιν, *he shall come*, present for the future, and implying the rapid accomplishment of the wish of Edipus.

769. που imparts a conjectural sense, *if I mistake not*.

"O my lord,

Am I not worthy to be told the cause
Of this distress."

771 — 2. After στερηθῆς supply μαθεῖν, i. e. to learn the nature of my distresses. Ἐμοῦ βεβῶτος εἰς τοσοῦτον ἐλπίδων, lit. *I having arrived at such a pitch of expectation*, i. e. *since I*

am thrown into such a state of alarming expectation. The construction of the verb βαίνω, and its derivatives, with the genitive, when some state of passion is to be indicated, is not unusual. Thus Soph. Œd. C. 188, εὐσεβίας ἐπιβαλόντες. Phil. 1463, δόξης ἐπιβάντες. Hom. Od. XXIII. 52, εὐφροσύνης ἐπιβῆτον.

773. διὰ τύχης τοιαῦσδ' ἰών, *since I have experienced such dangerous fortune.* Similar periphrases are common with the Tragic writers, where instead of a single verb to express the activity of a passion, the passion is expressed by a noun, and its activity by means of another verb, with διὰ governing the noun in the genitive. Thus δι' ἐδύνης βαίνειν, *to be distressed*; διὰ φόνου χαρῆν, *to murder*; διὰ πόθου ἐλθεῖν, *to desire*; διὰ φόβου ἐλθεῖν, *to fear*. In a similar manner, διὰ φιλίας ἵναι, *for φίλον εἶναι*; δι' ὀργῆς ἔχειν, *for ὀργισθῆναι*. Διὰ forms these periphrases usually with ἵναι, γίγνεσθαι, ἔχειν, λαμβάνειν, and ἄγειν, especially with the first two.

778. σπουδῆς etc. *but which was certainly not worthy of such extreme anxiety on my part.*

"For strange it was, though little meriting
The deep concern I felt."

779 - 0. γάρ, explanatory of the preceding proposition. Περπλησθεὶς μέθης, *lit. overfull of drunkenness, i. e. extremely intoxicated.* Καλεῖ με παρ' οἴνῳ, *accused me at a feast*; [λέγων] ὥς εἶπεν πλαστός [υἱός] πατήρ. The optative with ὥς is here used for the indicative. It is thus used in narration with ὥς, or ὅτι, in quoting what has been said or thought by another. So infra 791. Soph. Phil. 343., ἦλθον - λέγοντες εἰς οὐ θέμις γίγνοιτο. Xen. Anab. I. 2. 21., λέγων ὅτι λειοπαῖς εἶη Σπέννεσις τὰ ἄλλα.

783 - 4. οἱ δὲ δυσφόρως τοῦναιδος ἦγον, *they impatiently reproached.*

"they too, enraged,
Resented much the base indignity."

786. ὑφεῖπτε, lit. *secretly entered my mind*, i. e. gave me much secret anguish.

788-9. [περὶ τούτων] ὃν μὲν ἐνόμην etc, *concerning those things for which I came, Apollo sent me away dishonored-dishonored*, because he refused to satisfy his request. Hence Suidas interprets ἄτιμος by ἀνέκοντος.

791. ὥς χρείη με, *that I must* - see on v. 779.

794-5. The order is, ἐκμτρούμενος [κατὰ] τὸ λοιπὸν τὴν Κορινθίαν χθόνα ἄστροις, ἔφυγον, *measuring back ever after the Corinthian land, i. e. determining the situation of Corinth, by observing the stars, I fled*. Heath points before ἄστροις and χθόνα, and understands ὁδὸν after ἐκμτρούμενος. But this leaves us to suppose that Edipus had fixed on the course he was to pursue, which is not the case. He left Corinth a wanderer, careless where he went except back to this city. Hence he looks at the stars to determine its situation that he may be sure not to return to it, and to leave it far behind him.

806. τὸν ἐκτρέποντα [με], lit. *him causing me to give way*, and, in explanation, τὸν τροχηλάτην, *the charioteer*. Hermann objects here the repetition of the article, and obscurely proposes τῷ τροχηλάτῃ. But the article is often doubled for the sake of elegance and emphasis, and a noun added, defining another, often takes the article like the defining adjective or participle.

808-9. μέσον πάρα, related to καθίστο by means of κατὰ understood. Καθίστο, lit. *came down on*, i. e. *struck*, in which sense it is usually followed by a genitive, as here by μου. In Homer II. XIV. 104., Od. 1. 342, it governs the accusative, but in later writers it takes the genitive exclusively. Διπλοῖς κέντροισι, *with his thong twice*.

810. οὐ μὲν ἔσσην [δίκην] ἔτισε; i. e. he underwent a punishment more than equal to the insult he had given - dearly

he repaid the insult. In a similar connexion there is a frequent ellipse of *δικην*, *ποιῶν*, or *τιμωρίαν*.

815. *τοῦδε ἀνδρός*, for *τοῦ ἐμοῦ* – see on v. 534.

821 – 2. *ἐν*, in the sense of *διὰ*, *through*, *by means of*. Ἐν, for *ἀπ' οὗ* – *ἀρα* frequently by itself, says Matthiæ, denotes *nonne*, like the Latin *ne* enclitic.

823. *πᾶς*, *entirely*, used adverbially, though in the masculine gender, because referring to a substantive *ἀνθρώπος*, understood. When such reference is made, an adjective, in either the masculine, or feminine gender, may be used adverbially. This is particularly the case with *πᾶς* and its compounds, with adjectives marking a time which are derived from substantives and adverbs, as *Ζεὺς χθιζὸς* for *χθις* *ἔβη*, and with those expressing ideas of space, as *θαλάσσιον ἐπιπλεῖν* for *εἰς θάλασσαν*.

Εἰ, *since*, *seeing that* – this particle is here causal, and the propositions which it influences contain the reason for the conclusion just interrogatively stated – *am I not a wretch* etc.

825. *ἐμβατεύειν*, *ἐν* – *βατεύειν*, properly by force of the preposition followed by a dative, but here by a genitive since *ἐν*, like *εἰς*, has sometimes, as here, the meaning of *εἰσω* – see on v. 238. Ἡ γάμος etc. The oracle affirmed that Edipus should marry his mother, and slay his father. He still believes himself the son of Polybus of Corinth, and hence the fearful alternative which he states.

828 – 9. After *ταῦτα* supply *εἶναι*. Ἐν' ἀνδρὶ τῷδε, for *ἐν' ἐμοὶ*. Ὁρθολὴ λόγον, *to make a true judgment*. Ἄν is repeated before *ὀρθολὴ* to assist the attention after an intermediate clause.

833. *κηλῖδα συμφορᾶς*, *a stain originating from calamity*. The genitive is here used in an active sense, marking the author, or origin of that expressed in the substantive which governs it. So *κύματα ποντοῦν ἀνέμων*, *waves excited by*

many winds. Πίνθος δαιμόνων, Eur. Supp. 1038. Πότμος δαιμόνων, Soph. Phil. 1116.

"Let me not see that day, but rest in death,
Rather than suffer such calamity."

835. πρὸς τοῦ παρόντος, i. e. from the shepherd whom Jocasta has mentioned.

836-7. τοσοῦτόν τιπίδος — [ὥστε] προσμῖναι etc. lit. *so much hope as remains in the shepherd alone*. Τὸν ἄνδρα, τὸν βοτῆρα — see on repetition of the article note on v. 806.

838. πεφασμένου δέ, scil. τοῦ βοτῆρος. Τίς ποῦ ἢ προθυμία; *what then can it be that you resolve to do?*

840. σοὶ ταῦτα, i. e. σοὶ ὅμοια καὶ τὰ αὐτά.

841. περισσόν, *particularly worthy of remark*. Jocasta seeks to know what there is particular in her account to authorize the conclusion just announced by Edipus — in other words, what agreement as to facts between herself and the shepherd will prove the innocence of Edipus.

842. αὐτὸν ἐννέπειν ἄνδρας ληστὰς, *that he spoke of robbers*. A similar construction occurs in Homer, Il. VI. 479., καὶ ποτὶ τις εἴπησι — ἐκ πολέμου ἀνιόντα, *will say of him returning from the war*. So also Eur. Hec. 974., εἰπέ μοι τὸν Πολύδωρον, εἰ ζῇ, *tell me of Polydorus, does he live?*

845-6. εἰς γέ τις πολλοῖς ἴσος. Τίς is Brunck's emendation. The Aldine and common texts read τοῖς. But πολλοῖς indefinite as it is here, is better without the article. Οἰόζωνος, for οἷος, *alone, without attendants*. Hesych. μονόστολος, i. e. μόνος. A compound epithet is thus used in Greek, instead of a simple one, to express *singularity*.

847. ῥέπον, from ῥέπω, *to turn the scale, to preponderate*. The initial ρ of this word has the force of a double consonant, and the preceding final syllable of ἐμὲ, which is naturally short, is here long. It is one, out of ten instances, of

Dawes canon respecting the *vis ἐπαιτική*, as it is called, of the initial ρ. Comp. on v. 72.

848 – 9. ὡς φανέν, *as manifest*, i. e. *certain*. Ἐμβαλεῖν, by meton. *to utter* – with πάλιν, *to utter to the contrary*, i. e. *to deny*.

852 – 3. οὗ φανεῖ δικαίως ὁρθόν, *the servant will not give a just and true account respecting*. "Ον, referring to Laius.

857 – 8. The order is, ὥστε οὖνεκα [i. e. ἔνεκα] ματιέας γ' ἂν ἐγὼ οὐχὶ ἂν βλέψαιμι οὔτε τῇδε [ὁδῷ], οὔτε ἂν ὑστερον [βλέψαιμι] τῇδε [ὁδῷ], lit. *so that from regard to an oracle I would not look either in this way, or after in that way*, i. e. *I would not turn myself either one way or the other* – I would disregard it. Comp. Soph. Aj. 1117. Hom. Od. X. 574. Apoll. Rhod. I. 1287. Ἄν is doubled here; it is sometimes tripled, but with the optative generally, and both with Attic poets and prose writers.

859. ἐργάτην, in general *a laborer*, here *a servant*.

862. ὦν, i. e. ἐκείνων ἃ με προᾶξαι οὐ σοὶ φίλον ἐστί.

863 – 5. εἰ, in the sense of *utinam*. Φέροντι, for φέρειν, *to preserve*. Τὰν εὖσεπτον ἁγνείαν λόγων ἔργων τε πάντων, *the venerable sanctity of all those words and deeds*, [περὶ] ὧν ὑπὸ ποδὲς νόμοι πρόκεινται, *concerning which sublime laws are ordained*. The Choir, struck with the impiety of Jocasta, who has questioned the truth of oracles, express their hopes concerning their own life and conduct.

866 – 7. τεκνωθέντες, *which had their origin*, οὐρανίαν δι' αἰθέρα, *in regions of celestial air*, periphrasis for ἐξ οὐρανοῦ simply; διὰ has the sense of *in* when the whole extent of a place is meant – a usage peculiar to the poets. Ὀλυμπος, put here for Ζεὺς. ἼΩν – those laws are here described which are established by heaven in the consciences of men, unwritten and sure. Comp. Soph. Ant. 453. Eur. Hec. 789. This unwritten law of conscience is powerfully described by Cicero, in his Oration for Milo – Est enim hæc, Judices, non

scripta sed nata lex ; quam non didicimus, accepimus, legimus ; verum ex natura ipsa arripuimus, hausimus, expressimus ; ad quam non docti sed facti ; non instituti sed imbuti sumus.

868 — 0. *τιν*, for αὐτοὺς. *Καταχοιμάσσι*, lit. *shall set them to sleep*, i. e. *efface them*. The ever-present, ever-active force of the laws in question is here affirmed.

Which, not like those by feeble mortals given,
Buried in dark oblivion lie,
Or worn by time decay, and die,
But bloom eternal like their native heaven."

873. *Ἰβρις φυντεῖν τύραννον*, *insolence of disposition makes a tyrant*, i. e. insolent and intemperate conduct produces a wicked and despotic character. Musgrave supposes that the Choir here leave the subject of the play, and glance at the state of the republic, and at some men, particularly Alcibiades, of their own time. But the reflections in which they indulge result naturally from the insolence with which Jocasta, and to some extent Edipus, have treated the oracles. The Choir indirectly reprove this insolence. Again Brunck understands a hypallage, and translates the line as if written *ἡ τυραννὶς φυντεῖν ὕβριν*. This seems to result from considering *τύραννος* in its first and earliest sense of a king, or ruler simply, in which sense it occurs, as also *τύραννα* for *τυραννικά*, in lines 588, 925, 1095. But *τύραννος* also means a tyrant in the modern sense of the word. In this sense it is used by Plato, Xenophon, Isocrates and Aristotle, and very frequently by succeeding writers. See examples of this use collected under the word in the Lexicon of Stephanus. In this sense *τύραννος* is also defined by Hesychius, scil. *παράνομος βασιλεὺς, ἢ ἄρχων ἀπηνῆς καὶ ἀπάνθρωπος*. To this effect also Julius Pollux makes *τύραννος* and *ὑβριστής* synonymous, Lib. VI. 152., and also synonymous *τυραννικός, ὁμός, βλα-*

ος, μισόδημος, πακόνους, and υπερήφανος, Lib. III. 66, and I. 42. In this sense τυραννίς is plainly used by Aristophanes, Vesp. 417., τυραννίς ἐστὶν ἐμπανής, and this also is rather the sense of τύραννος in Euripides, Med. 120., δεινὰ τύραννων λάματα.

874 - 5. ἤν, for ἐὰν πολλῶν etc. *when it has rashly satiated itself with many things which are neither proper or useful.* Insolent pride is here personified, and represented as glutting itself with deeds of folly and crime.

876. ἀκροτάταν, for ἀκροτάτον, agreeing, as well as ἀπότομον, with πρῶτα understood, according to the conjecture of Hermann. Hence, with εἰσαναβᾶσα, lit. *having mounted on the highest, rugged summit*, i. e. having reached, in the course of successful wickedness, the summit of its destiny, most steep and rugged. The insolent and haughty are represented as rising for a while in blind prosperity, like one who mounts a steep, but soon reaching the highest summit, they fall over a precipice, and perish.

877. ὥρουνεν εἰς ἀνάγκην, *will rush*, i. e. *fall into distress.* The aorist ὥρουνεν is here used in the sense of *to be went* - a common and universal consequence of pride is marked.

878. ἐνθ' οὐ ποδὶ χρησίμῳ χρεῖται, lit. *where it does not use a useful foot*, i. e. from which the attempt to escape is useless, the distress brought on by the indulgence of insolent pride being irremediable.

879. πάλαισμα, *effort, struggle*, made in conformity with the command of the oracle to investigate the murder of Laius.

883. ὑπέροντα, used adverbially in the neuter plural, *haughtily, contemptuously.*

885. ἀφόβητος, in an active sense. Adjectives derived from active verbs which govern the accusative, chiefly when compounded with a privative, are construed with the object in the genitive. So infra 969, 1437.

888 – 1. δυσπότμον χάριν χλιδᾶς, lit. *on account of his unfortunate luxury*, scil. his guilty pleasures. *Εἰ μὴ τὸ κέρδος κερδανῇ δικαίως*, unless he shall strive to make just gain. Καὶ [εἰ μὴ] ἔρξεται τῶν ἀσέπτων, and unless he shall abstain from impious things. Ἡ [εἰ] ματάζων ἔξεται τῶν ἁθικτῶν, lit. *or if having a frivolous mind, i. e. foolishly, he shall apply himself to, i. e. interfere with things not to be touched, i. e. sacred things*. After this clause, as after all conditioned by εἰ, or εἰ μὴ, the words κατὰ νῦν ἔλοιτο μοῖρα are to be understood.

892 – 4. ἐν τοῖς, in circumstances like these, i. e. of crime or dishonesty unpunished. Ἔξει, in the sense of *to be able*. Θυμῷ, i. e. ἀπὸ θυμοῦ. [Τὰ] βέλη ψυχᾶς, the stings of conscience, like the expression καρδίας τοξέυματα, in Soph. Ant. 1085. Who will heed, is the meaning of the Choir, the reproaches or suggestions of his own conscience, if wickedness be now left unpunished; in this case there will be no restraint on vice. For ἔξει Musgrave reads εὐξεται, in the sense of *speraverit* – the Aldine, and some other texts, badly, ἔρξεται, and ἔξεται.

896. τί δέῃ με χορεύειν, why should I lead the Choral train, i. e. perform the part of a Choir, whose duty it was to support religion and virtue.

898 – 2. γᾶς ἐπὶ ὀμφαλὸν, i. e. to the shrine of Apollo at Delphos. Ναὸν Ἀβαισι – Apollo had a temple and oracle at Abæ in Phocis. Τὸν Ὀλυμπίαν, i. e. the temple of Jupiter at Olympia in Elis. Εἰ μὴ τάδε, unless these oracles, particularly that cited by Jocasta, χειρόδεικτα, lit. *pointed out with the hand*, i. e. *made manifest to all mortals, ἀρμόσει, eventui congruerent*, Musgrave, i. e. *shall be proved true*.

“No more to Delphi’s sacred shrine
Need we with incense now repair,
No more shall Phocis hear our prayer,
Nor fair Olympia see her rites divine —
If oracles no longer prove
The power of Phœbus and of Jove.”

903-5. ἀκούεις, in the sense of *to be called*. Similarly in Latin sometimes *audio*. Μὴ [ταῦτα] λάθῃ, *let not these things be concealed, or forgotten, [κατὰ] σὲ, which relate to thee, etc.*

906-0. γὰρ ἤδη ἐξαιροῦσιν [τὰ] παλαιὰ θεόφαστα Λαίου φθίνοντα, *for they are now overthrowing, i. e. attempting to overthrow the old oracles given to Laius, as if they were failing.* Ἐξῆς, *fall to ruin, i. e. are neglected, or despised.*

911. In the following scenes the discovery is completed. A messenger arriving from Corinth with news of the death of Polybus, and of the probable succession of Edipus to the throne of Corinth, in attempting to quiet his apprehensions regarding the fated incest with his mother, reveals that he is not the son of Polybus. Instantly the eager king, spite of the entreaties of Jocasta, (who soon comprehending the shocking mystery, rushes desperately from the scene,) forces from the messenger, who proves to be the very shepherd who received him from the servant of Laius, and from an old shepherd who soon appears, all his melancholy history.

Χώρας ἄνακτες - see on ἀναξ note on v. 151. Δόξα μοι παρεστάθη, *lit. the opinion, or notion has come to me, i. e. I purpose.* So Eur. Rhes. 782., δόξα τις παρίσταται.

914-6. ὑποῦ αἶρε αἶψα θυμὸν, *lit. lifts too high his mind, i. e. is too severely perplexed.* Ὅποιος, *for ὡς, like.* Οὐδὲ τεκμαίρεται τὰ καινὰ [θεόφαστα] τοῖς [θεόφαστοις] πάλαι, *nor does he decide concerning the new oracles, referring to the prophecies of Tiresias, by the old, i. e. by that given to Laius.* It was the object of Jocasta to weaken, and overthrow the credit of Tiresias, by showing that the oracle given to Laius had never been fulfilled.

917. ἀλλὰ ἔστι τοῦ λήγοντος etc. *but he is in the power of, i. e. heeds that speaker only who tells of terrors.*

918. οὐδὲν εἰς πλεον ποιῶ, *I profit nothing.* So Eur. Hipp.

286., οὐδὲν εἰργασμαι πλέον. Iph. A. 1384., πλέον πράττομεν οὐδὲν.

919. ἄγχιςτος γὰρ εἶ, referring probably to some temple of Apollo which was nearer than any other to the palace. Franklin gives these words a figurative sense, which they will hardly bear, because he thinks there is a propriety in Jocasta's applying "first and particularly to Apollo on this occasion, as she probably wished to make amends for her former impiety and contempt of him."

"First then, to thee, O Phœbus, for thou still
Art near to help the wretched, we appeal."

922—3. ὥς ἐκπεπληγμένον κυβερνήτην νεώς. A pilot dismayed in a storm, infuses his terrors into all who behold him. Such an effect the appearance of Œdipus is described as producing.

928. γυνὴ δὲ μήτηρ ἦδε. These words, disjoined from those which follow in the same line, exactly describe the condition of Jocasta, and Musgrave thinks that Sophocles selected them to impress by their ominous meaning the minds of auditors more profoundly.

930—2. παντελής, perfect, because fulfilling the purpose of marriage in being the mother of children. Homer calls a house in which the wife is barren ἡμιτελής. Ἀντως, i. e. ὡσαύτως—σύ γ' [ὄλβιος γενεό]. Εὐτελής, kindness or benevolence of speech—Suidas, ἡ καλὴ φράσις.

936—7. [κατὰ] τὸ ἔπος ——— τάχα ἂν ἡδοιο μὲν, on the one hand, you will probably be delighted—ἀσχύλλοις δ' ἴσως, but perhaps, on the other hand, you may also be grieved.

———"to be brief, I bring thee tidings
Of good and evil."

938—1. δύναμιν, import, signification. Ὡς ἡδῶτο ἐκεῖ, as is there reported. Ἐγκρατής, ruling, or in power.

945 - 9. πρόσποι' - Jocasta addresses a female attendant. Τοῦτον τὸν ἄνδρα, scil. Polybus, from whose presence Edipus, after hearing the oracle, had fled lest he should slay him. Πρὸς τῆς τύχης, lit. *by fortune*, i. e. *according to the common course of nature*. Τοῦ, referring to Edipus.

"Why fly'st thou not to tell thy master? hence!
What are you now, you oracles divine?
Where is your truth? the fearful Edipus
From Corinth fled, lest he should slay the king,
This Polybus, who perished not by him,
But by the hand of heaven."

950. ὃ φιλλτατον γυναικὸς Ἰονάστης χάρα, instead of ὃ φιλλά-
τη Ἰονάστη - see on v. 40.

953. ἔν' ἡμεῖ, *quo redierunt*, lit. *to what come*, i. e. *what is the worth of*. Τὰ σέμνα, ironical.

———"Mark what faith is due
To your revered oracles."

957 - 8. τοῦτο πρῶτον. The messenger is compelled to announce the unpleasant part of his tidings first, when he wishes rather to announce the agreeable, viz. the succession of Edipus to the throne of Corinth. After θανάσιμον supply ὁδόν.

960. νόσου ξυναλλαγῇ, *through the intervention of disease*, for ὑπὸ νόσου.

961. σμικρὰ ῥοπή etc. lit. *a slight inclination of the balance*.

"Alas! a little force
Will lay to rest the weary limbs of age."

Similarly says Seneca, CEd. T. 787., *Animam senilem mollis exsolvit sopor*.

963. μακρῷ συμμετρούμενος χρόνῳ, lit. *measuring out in life a long time*, i. e. *far advanced in years*.

"And part a length of years that wore him down."

965 - 6. τὴν Πυθόμαντιν ἱστίαν, *the altar, or dwelling of the Pythoness at Delphi*. Ὀρνις, contracted for ὄρνις, acc. plur. Attic form for ὄρνιθας. Ὡν ὑφηγητῶν [ὄντων] - it is rare that the genitive of the participle is wanting. So infra 1260. Soph. Œd. C. 1521. The expression in Latin is similar, scil. *quibus ducibus*.

968 - 0. κεύθει, for κεύθεται. Ἀψανστος - Schol. μὴ ἀψάμενος. Comp. Soph. Œd. C. 1521. Ant. 582. See on v. 885, and 191. Εἴ τι μὴ, *unless forsooth*. These particles do not actually here express a condition - τι is often elegantly added, as here, to express some indefiniteness. Ἐμῷ πόθῳ, *from regret on my account*. Ἄν θανὼν εἴη, *may be said to have perished*.

"Unless perhaps sorrow for loss of me
Shortened his days; thus only could I kill
My father."

971 - 2. συλλαβὼν, *taking with him, θεσπίσματα ἄξι' οὐδενός* -

—— "but he's gone, and to the shades
Has carried with him those vain oracles
Of fancied ills, no longer worth my care."

973. οὕκουν, for ἄρ' οὐκ οὕκ, here presses the conclusion interrogatively stated.

977 - 3. ᾧ τὰ [πράγματα] τῆς τύχης κρατεῖ, *over whom the things of chance have power, i. e. who is ruled by chance*. Πρόνοια, *the knowledge of future things, or foreknowledge*. Ἐκεί, *at random*, same as ὥς ἔτυχε, *without thought or consideration*. Ἐς, *with respect to, i. e. on account of*, when a general reference is made. Παρ' οὐδέν ἐστι, *are disregarded*. Similarly in Eur. Orest. 562., παρ' οὐδέν ἦν τινι, *to despise any one*, and the phrases παρ' οὐδέν ποιῆσθαι, or ἡγεῖσθαι, *to set at nought, disregard etc.*

"Why should man fear, whom chance, and chance alone
Doth ever rule? Foreknowledge all is vain,

And can determine nothing; therefore best
 It is to live as fancy leads, at large,
 Uncurbed and only subject to our will.
 Fear not thy mother's bed: oft'times in dreams
 Have men committed incest; but his life
 Will ever be most happy, who contemns
 Such idle phantoms."

987. καὶ μὴν μέγας etc. lit. *thy father's tomb is a great eye*, i. e. *light* by which you can clearly see the absurdity of oracles, which have proved absolutely false with regard to him, and hence will prove as false with regard to you and your mother.

"Think on thy father's death, it is a light
 To guide thee here."

991. ἐς φόβον φέρον – see on v. 517.

1000. γὰρ is constantly used in interrogations, the expression, *I know not*, or *tell me*, and the like being understood. It may often be translated by *then*, sometimes, with ἤ, by *quid enim*, and sometimes is ironically used in the sense of *nimirum*, *forsooth*.

1005 – 6. τοῦτο, for διὰ ταῦτα, *on this account*. Πρὸς δόμους, scil. to Corinth. Εὖ πράξαιμι τι [χρηστόν], *I may meet with some good fortune* – εὖ πράττειν is often used with the meaning *to prosper*, and the contrary, *κακῶς πράττειν*. Thus Aristoph. Plut. 341., *χρηστόν τι πράττων*. Pax, 215., εἰ δ' αὖ πράξαιμι ἀγαθόν. The verb πράσσω in these cases has the sense of *πάσχω*.

1007. εἰμι, in a future sense. Ὁμοῦ, in the sense of *ἑγγύς*. So Soph. Ant. 1180.

1008. καλῶς δῆλος, for περιφανῶς.

1011. ἐξέλθῃ, *shall turn out*, i. e. *shall prove*. Comp. 88., and infra 1084.

1012 – 4. ἢ [ταρβεῖς] μὴ etc. Πρὸς δίκης, *with reason*, with

cause. *Πρός* with a genitive signifies often *congruity, conformity* etc.

1016. ὅθ' οὖνεκα, for οὖνεκα simply, *because*. All the curiosity of Edipus is again aroused by the discovery that he is not the son of Polybus. The very circumstance used to allay his fears increases them. The pleasing delusion that by the death of Polybus he was freed at least from one appalling crime, vanishes, and he goes on with obstinate eagerness to interpret, syllable by syllable, his dreadful fate.

1017. γὰρ, *then* – see on v. 1000.

1018. οὐ μᾶλλον οὐδὲν [*ἐξέφυνσε σε*] τοῦ τᾶνδρός for τοῦ ἐμοῦ, *he no more begat you than I, ἀλλ' ἔσον*, adverbial, *but just as much*. This is a playful equivocation on the part of the shepherd, but yet exactly true. He had saved the life of Edipus – Polybus had adopted him as his son.

1019. Edipus startled by the suspicion that he a king, and of royal birth hitherto unquestioned, could have sprung from a low origin, and from the shepherd himself, as the remark of the latter allows him to conclude, immediately inquires, repelling the possibility of such origin, καὶ πῶς ὁ φύσας, lit. *and how can he who begat me*, [*ἔστι*] ἐξ ἔσου τῷ μηδενί, *be equal to one in a low condition*, i. e. how can I have sprung from any other than a noble parentage – how from one in so humble a station of life as yourself. In the same sense ἔσον τῷ μηδενί, Soph. *Œd. C.* 918. Similar ὄντες οὐδένας, Eur. *Andr.* 701. Comp. also *Hec.* 833. *Troad.* 613.

1021. ὀνομάζετο, middle, not for the active, but expressing the relation between the passive object of the action and the subject, *called me a child to himself*, i. e. *his child*.

1023. καὶ ὥς ἐστερξεν μέγα [*ἐκείνον ὄντα*] ἀπ' ἄλλης χειρός, *as if he would have cherished with such affection one given him by the hands of another, or would he have cherished* etc.

1030 – 1. γὰρ, *at least*, important here as implying reproof. Ἰσχυοῖα, for ἔχοῖα, governing τί ἄλλος.

1033-4. τί τοῦτ' etc. an abbreviated expression, according to the Greek idiom, for τί ἐστὶ τοῦτο ἀρχαῖον κακόν [ὄν] ἐγνώπεις. Ἀκμάς, properly *the edge* of a sharp instrument—hence, as here, the *point*, or *extremity* of anything.

1035. δεινόν. Eustathius cites καλόν, which renders the irony sharper. Δεινόν γ' ὄνειδος etc. lit. *I received heavy disgrace with respect to my infant badges*, i. e. *indeed I was severely disgraced by my infant badges*. It was customary to place with exposed infants their baubles or toys, by means of which they could be recognised, called variously by the Greeks γνώρισμα, ἐπισήμα, and σπαργάνα, and by the Latins *crepundia*, and *monumenta*.

1036. Οἰδίπους in Greek signifies *swelled foot*, διὰ τὸ οἰδῆν τοὺς πόδας. *Tumore nactus nomen ac vitio pedum*. Seneca.

1037. Did I suffer this πρὸς, i. e. ὑπὸ μητρὸς ἢ [ὑπὸ] πατρὸς ;

“ My father, or my mother,
Who did it? know'st thou?”

1042-3. After τῶν understand ποιμένων. Τοῦ τυράννου πάλαι—see on v. 1.

1049-3. οὖν in the first member with εἴτε—see on v. 89. Οὐχ ἥμισυ, i. e. μάλιστα.

“ But the queen can best inform thee.”

1055. τόν, for the relative ὃν. So infra 1379, and 1427. The article is often thus used by Ionic and Doric writers, but never by Attic, except the Tragedians, and by these generally in the neuter, and in the oblique cases. Comp. Soph. Ant. 1035. Trach. 47. Œd. C. 35, 304, 747, 1258. Eur. Bacch. 712.

1056-7. ἐντραπής—see on v. 723. Μάτην qualifies φη-

θίτυα. Jocasta sees the result, and in alarm herself, endeavors to quiet the apprehensions of Edipus.

“Whom meant he? for I know not. Edipus,
Think not so deeply of this thing.”

1062–3. οὐδ’ ἂν ἐκ τρίτης, etc. lit. *not if I was thrice a slave from a third mother*, i. e. not if my ancestors for three generations back were slaves, would you be rendered κακή, *dishonored*. Edipus imagines that Jocasta wishes to repress inquiry, lest it should prove that he was of low descent.

“Rest thou satisfied;
Were I descended from a race of slaves,
T’would not dishonor thee.”

1067. τοίνυν – τοῖς confirmative for τῷ ὄντι, νῦν with its signification of time, *really now*. Edipus is perplexed by the advice which Jocasta gives him. He wishes to know the secret motives which influence her, and his curiosity is the more sharpened by her endeavors to quiet him. Ἀλγύνει πάλας – see on v. 289.

1070. πλουσίῳ γένει, *wealthy descent*.

———“and leave this woman here
To glory in her high descent.”

1072. ἄλλο δ’ οὗ ποθ’ ὕστερον [ἔγω εἰπέην.]

“Alas!
Unhappy Edipus! that word alone
I now can speak; remember ’tis my last.”

Jocasta with these words leaves the scene, and does not again appear, while Edipus, from believing himself the son of a shepherd or of some hireling, does not understand her consternation, nor interpret the fatal meaning of her last

words. Dacier remarks that "the conduct of Sophocles is truly admirable in this particular; for though it was absolutely necessary that Jocasta should be present at the unravelling of the plot, and discovery of the birth of Edipus, it was no longer so when the discovery was made, as their meeting afterwards would have been shocking and indecent."

1074 - 5. ὅπως μὴ ἀναβῇ κακὰ, lit. *lest she should cause some evil to burst forth* - ὅπως is construed with the future indicative, in the signification of something contemplated by a preceding leading verb, as here by δέδοιχα - μὴ added to it takes away actuality; it shows that the action contemplated has not yet happened.

1076 - 7. ὅποια χεῖρ, ἐγγύντω, lit. *let what will burst forth, i. e. happen what may*. Βουλῆσομαι, future for the present βούλομαι. Comp. Soph. Œd. C. 1289. Eur. Med. 261. The use of the indicative future for the present is not usual, except in Euripides to express surprise at news received, as in Hel. 788., but that of the infinitive future for the present is common. "In all these cases," says Matthiæ, "the object of the wish is something future, though conceived of as present in the act of wishing."

1082. τῆς, for ταύτης. This use of the article is comparatively rare with Attic writers, and rare in the feminine gender, but is chiefly found with Ionic and Doric writers, and in the neuter gender.

Συγγενῆς, kindred, congenial. Διώρισαν etc. *have marked me out, or have ordained that I should be great as well as mean*. He means to say simply that time has raised him from a humble lot to a station of grandeur.

1085. ὥστε μὴ ἐκμαθεῖν τοῦτον γένος, lit. *for not finding out thoroughly my birth*, i. e. my birth would still be what it is, though all my inquiries were to stop. Edipus, whatever may be the result of Jocasta's departure in silence and distress, determines to persevere in his examination.

“ Whate’er

May come of that, I am resolved to know
 The secret of my birth, how mean soever
 It chance to prove ; perhaps her sex’s pride
 May make her blush to find I was not born
 Of noble parents ; but I call myself
 The son of Fortune, my indulgent mother,
 Whom I shall never be ashamed to own .
 The kindred months that are, like me, her children,
 The years that roll obedient to her will,
 Have raised me from the lowest state to power
 And splendor ; wherefore, being what I am,
 I need not fear the knowledge of my birth.”

1087-2. γνώμην, *the faculty of judgment*. The order of the following is—οὐ [μὰ] τὸν Ὀλυμπον, ὦ Κιθαιρών, [κατὰ] τὴν αὐριον πανσέληνον, οὐκ ἔσει ἀπείρων [τοῦ] μὴ οὐ [ἡμᾶς] αὔξειν σέ γε [ὥς ὄντα] καὶ πατριώταν, καὶ τροφόν, καὶ μητέρα Οἰδίπου.

[Κατὰ] τὴν αὐριον πανσέληνον, *by*, scil. as soon as, *the radiant tomorrow*—πανσέληνον, lit. *at the full moon*, but here, according to the interpretation of the Scholiast, πάνν λαμπράν, *very glittering*, i. e. *radiant*, which is agreeable to the etymology πῦρ and σέλας. Οὐκ ἔσει ἀπείρων [τοῦ] μὴ οὐ [ἡμᾶς] αὔξειν σέ γε—μὴ οὐ joined with an infinitive, with negative words preceding, are equivalent to the Latin *quin*, or *quominus*, and the subsidiary proposition is translated affirmatively ; αὔξειν, according to the interpretation of a Scholiast, μεγαλύνειν, *to extol*—hence, lit. *you shall not be destitute of our praise of you indeed*, i. e. *you indeed shall not be without our praise*—[ὥς ὄντα] καὶ πατριώταν etc., as *being the countryman*, i. e. *the country, the nurse and mother of Œdipus*. Some interpreters translate here, referring τροφόν to Corinth and μητέρα to Thebes, thus—*so that both the nurse and mother of Œdipus shall acknowledge you as a compatriot, or to be the country of Œdipus*. To this effect

Elmsley and Trollop. But this is rather forced. Cithæron is here very naturally called the nurse, mother and compatriot of Edipus, since he was there exposed and there found, apparently a child of the forest. The Choir, well disposed to Edipus, hope, and seem almost to expect, that he will be proved to be of divine origin – that Cithæron is his country, that Cithæron begat and nourished him – τροφός and μήτηρ agreeably enforce this idea, by varying the points of view under which the same high origin of Edipus is represented, and it is strongly favored also by the order and repetition of the copulative.

1093 – 5. καὶ [οὐκ ἔστι ἀπελθὼν τοῦ] χορεύεσθαι πρὸς ἡμῶν, lit. *and you shall not be destitute of being celebrated, i. e. you shall be celebrated by our choirs.* Τοῖς ἑμοῖς τυράννοισι, the plural for the singular. Edipus wishes to know his birth, and the Choir believe the development will be ἐνίκηρα, such as will please him.

1100 – 4. The construction is, ἄρα τις θυγάτηρ πού ποσ-πελασθεῖς Πανὸς δευσιβάτα, ἢ Λοξίου σέ γε [ἔτιπτε]; θυγάτηρ has not here its usual sense of *daughter*, but means *a girl, mistress, or favorite*. Hermann, however, interprets θυγάτηρ in its usual sense of *daughter* – considers σέ γε as added by the Poet *causa augendi*, and τις as added on account of the distance of θυγάτηρ from its genitive, to prevent obscurity – and gives the following construction: τις σ' ἔτιπτε τῶν μακραιώνων ἄρα θυγάτηρ, προπελασθεῖσα Πανὸς πού, ἢ Λοξίου. Ὁρεσιβάτα, for ὀρεσιβάτου. Τῷ, for τούτῳ, referring to Apolló. Ὁ Κυλλάνης ἀνάσσω, i. e. Mercury, who was said to have been born on Cyllene, a mountain of Arcadia.

1107. εὔρημα δέξατο, lit. *received thee as an unexpected gain, or gift*, i. e. begat thee from. The augment is omitted from δέξατο, which is not uncommon in the Tragic Choruses, where the poets formed themselves on the model of the ancient language, but is exceedingly rare in Iambics. When

the temporal augment is suppressed, it is usually preceded by a long final vowel, or diphthong.

1110. The old shepherd, the same who carried Edipus when an infant to the woods of Cithæron, appears. Edipus forces from him the startling truth that he is the murderer of his father, and the husband of his mother.

Μὴ συναλλάξαιτά, not having had intercourse with. Musgrave follows this participle with the reading *πρέσβει* instead of *πρέσβν*, as in the text. But there is no manuscript to support this reading. Some manuscripts, read *πρέσβνν* and *πρέσβεις*. But *πρέσβν* is best. So Hermann and Brunck. Edipus, seeing the old shepherd Phorbas approaching, addresses the Choir, and they are often addressed in the singular as in the plural. The singular vocative here is also more properly used, as it is followed, in line 1116, by *σύ μου προὔχοις*.

1112-3. *ἔν*, not superfluous as some assert. *Ἐν μακρῇ γήρᾳ* [ὤν], lit. *being in advanced age*, *συνάδει*, *he agrees*, *τὸ σύμμετρος*, and *corresponds*, *τῷ δ' ἀνδρὶ*, *with this man*, i. e. he seems to be of the same advanced age with this Corinthian messenger.

1114. *ἄλλως τε*, and *besides*, its signification when not followed by *καὶ*.

1116. *πον*, used conjecturally here, and with the anticipation of assent - *if I mistake not, or doubtless*.

1119. *σε* — *πάν Κορίνθιον ἔινον*. Here, as often elsewhere, an oblique case is used for the vocative; the article serves to distinguish emphatically.

1121. *οὔτος* — *δεῦρό βλέπων*, *ho there! look here* - a formula for bespeaking attention. So Soph. Trach. 402., *οὔτος, βλέψ' ὧδε*. Similarly in Plautus, *agedum respice ad me*, and *huc me specta et responde mihi*. Similarly in English, *look in my face now, and tell me*.

1128. *τῇδε*, i. e. *ἐκείνου μαθών*.

1129. ποῖον — καὶ. According to one of the canons of Porson, when καὶ follows the interrogatives τίς, πῶς, ποῖ, ποῦ, and ποῖος, which last here, some *additional* information is asked, but when καὶ precedes πῶς, a question is asked which implies an objection or contradiction to some preceding remark.

1130. συναλλάξας τί πω; supply οἶσθα from the preceding inquiry by Edipus.

1133 — 6. ἀγνώτα, *not knowing, not recognising*. Κάτοιθεν, *must know, or remember*. The order of the following is, ἦμος [κατὰ] τὸν τόπον Κιθαιρώνας, ὃ μὲν διπλοῖσι πομνίοις [ἐπλησίαζεν], ἐγὼδε ἐνὶ [ποίμνιῳ] ἐπλησίαζον [σὺν] τῷδε ἀνδρὶ. Τῷδε ἀνδρὶ refers to the servant of Laius. According to this arrangement the correction of Brunck, ἐπλησίαζεν, and the sense of ἐμοὶ applied to τῷδε ἀνδρὶ, are unnecessary.

1136 — 7. τρεῖς ὅλους, etc., *three entire seasons of six months each from the spring to Arcturus*, i. e. from the beginning of spring to eleven days before the autumnal equinox, at which time the rising of Arcturus is fixed by Pliny, lib. II. 47. The Aldine and common texts read ἐμμήνους χρόνους, which means *periods of a month*, and the passage is interpreted to refer to the three months of June, July, and August. But the reading ἐμμήνους only is consistent with the explanation by Pliny, and marks also a period of time devoted to pasturage more consistent with the custom of pastoral life than that of three months, which is too short a time. It is therefore adopted in the text.

1144. ἔπος, *thing*, in which sense it is often found in Homer, and again in Sophocles, Œd. C. 443.

1145. ὦ τᾶν, a formula used in accosting any one, *my friend*, or *my good friend* — common to Attic poets and orators.

1146. οὐκ εἰς ὄλεθρον [ἄπει, or ἀποφθερεῖ] — a formula by which the desire to be rid of something painful or inconve-

nient is expressed, equivalent in English to *go hang, perish, perdition seize thee*, etc. So Aristoph. Nub. 789., Equit. 892., οὐκ εἰς κόρακας ἀποφθερεῖ; Similarly in Latin, *abin' hinc in malam crucem*, or *nonne abis in malam rem*. Phorbas perceives at once the wretched development which must ensue, and is anxious to conceal his knowledge.

1152 - 4. κλαίων, *to your cost*. Ἀποστρέψει χεῖρας, *turn, or twist back his hands*, for the sake of binding them.

1158 - 9. εἰς τό, for τοῦτο, referring to ὀλέσθαι. Τὸ ἔνδικον, in the sense of ἀληθές. Διόλλυμαι, in the sense of the future.

1160 - 3. ἐς τριβάς ἑλῶ, lit. *goes into*, i. e. *has recourse to delays*. Οἰκεῖον - supply παῖδα ὄντα λαβὼν ἔδωκας. Ἐμὸν μὲν, etc. i. e. ἐμὸν παῖδα ὄντα οὐκ λαβὼν ἔδωκα. Του, for τινός, governed by ἀπὸ understood.

1166. ὄλωλας. Here the perfect is used instead of the future, to express the rapid execution of an action.

1169 - 0. εἰμὶ πρὸς αὐτῷ τῷ δεινῷ [τοῦ] λέγειν, lit. *I am near to that which is terrible to be spoken*, i. e. *I am on the point of speaking that which is very terrible*. Καὶ ἔγωγε [εἰμὶ πρὸς αὐτῷ τῷ δεινῷ τοῦ] ἀκούειν, and *I am on the point of hearing it*.

1171 - 4. γέ limits the assertion with emphasis to κείνου - τοι and δὴ confirm and strengthen it. Ὡς πρὸς τί χρείας, gl. ἐπὶ ποία χρεία - χρεία in the sense of *purpose*.

1175 - 9. τεκοῦσα [οὐκ ἐστίν] τλήμων, lit. *is she not miserable who begat him*. What are in fact exclamations often assume in Greek an interrogative form. Edipus here expresses surprise and condemnation - *inhuman, wretched mother!* Ἀπολ- σεν, i. e. ἐκείνον ἀπολσεν τὸν παῖδα.

1182 - 3. τὰ πάντα ἂν ἐλκοι σαφῆ, *all things will be clearly fulfilled*, i. e. all the horrid predictions respecting me will be clearly fulfilled, it must be so. Ἄν with the optative here seems rather to signify necessity, as in Hom. Il. II. 250; it does not render the sense at all indeterminate. Προσβλέπει-

μι, lit. *may I now behold*, i. e. *let me now behold*. In the two following lines the plural is used for the singular.

“ And now,
Of thee, O light, I take my last farewell.
Those are my parents who should not have been
Allied to me; she is my wife, even she
Whom nature had forbidden me to wed;
I have slain him who gave me life.”

1187. ἴσα καὶ, *equally with, as much as, the same as*. With this meaning ἴσος is often used plurally with καὶ, and is followed generally by the nominative, or accusative. Thus ἴσα καὶ τεχνίδιον ἡδιστον καταφιλεῖ, he loves *equally with, as much as*, etc.; ἴσα καὶ ἱκίται ἐσμὲν, *we are the same as suppliants* — Thuc. III. 14. In the same sense are used ἐν ἴσῳ, and ἐν ὁμολῳ.

1190 — 1. φέρεi, *obtains*. Ἡ τοσοῦτον ὅσον [αὐτὸν] δοκεῖν [εὐδαιμονίαν φέρει], lit. *except so far as he seems to obtain happiness*, i. e. happiness is but ‘the dream of vain opinion.’

1192. καὶ δόξαντα ἀποκλίνει, i. e. πεσεῖν, *and having seemed, scil. to obtain happiness, to fall from it, to lose it*, i. e. happiness is a shadow which instantly vanishes from the grasp.

1194 — 5. δαίμονα, here *ill-fortune, wretched fate*. Οἰδιπόδα, Doric vocative from Οἰδιπόδης.

1196. The Choir go on to explain the warning example in the case of Edipus, by contrasting his good fortune and success with his present wretched fate. Καθ’ ὑπερβολὴν τοξεύσας, lit. *having shot beyond the mark*, a metaphorical expression for εὐτυχήσας, exaggerating the happiness which Edipus ἐκράτησε, *had obtained*.

1198. γαμψώνυχα, *armed with crooked talons*. The Sphinx, among many other properties, (see on v. 36), had the face and head of a virgin, and the claws of a lion.

1200. *πύργος θανάτων*, i. e. *ἀπὸ θανάτων*, a case of the genitive marking *protection against*.

1204. *ταῦν*, *now*. The article frequently stands in the accusative neuter with adverbs and prepositions, in the sense of adverbs. Thus *τὸ πάρος*, *τὸ πρὶν*, *τὰ μάλιστα*, *τὸ αὐτίκα*, etc. *Ἀκούειν*, lit. in a passive sense, *to be heard of*.

1205 - 6. *ξύνουκος*, lit. *one dwelling with* - understand *μᾶλλον* as qualifying it. *Who*, the Choir ask, *in the midst of distress and wild misfortune*, lit. *dwells with*, i. e. *experiences such vicissitude in life*, scil. as Edipus.

1208 - 9. *ὃ μέγας λιμὴν αὐτὸς ἤρκεσε παιδὶ καὶ πατρὶ θαλαμηπόλῳ* [*ὧστε αὐτόν*] *πρᾶν*, lit. *for whom a frequenter of the bed-chamber both as a son and father the same terrible harbor was sufficient so that he should be ruined*, i. e. *whose terrible nuptial haven was in the chamber of his mother, which he frequented, to his ruin, in the double capacity of son and father*. By the phrase, *the same terrible harbor*, Jocasta is meant; the same metaphor is here employed as in verse 420, where Edipus is represented as *having sailed into a marriage station*, which proved to be *no haven of rest*. *Μίγας*, in the sense of *terrible*, is applied to *λιμὴν*, because of the shocking consequences resulting from the marriage. *Ἀὐτὸς*, *the same*, is applied in reference to *παιδὶ καὶ πατρὶ*.

1210 - 2. *ἄλοχος*, lit. *furrow* - hence metaphorically, *a womb*; here in the sense of *κοῖται*, *a couch*. After *εἰς τοσόνδε* supply *χρόνον*. The Choir express their wonder that for so long a time, in ignorance of their true relation, the couch of Laius should have been polluted with the unnatural intercourse of his son and wife.

" How could'st thou thus pollute thy father's bed !

How could'st thou thus thy hapless mother wed !

How could that bed unconscious bear

So long the vile incestuous pair !

1214-5. ἄγαμον γάμον, an example of the figure called *Ozymoron*, frequent with the Tragic writers, according to which, words are intimately connected which are directly opposite in meaning. So *infra* 1256. So *δυογάμους γάμους*, Eur. Phœn. 1062; ἄδωρα δῶρα, Soph. Aj. 665; μήτηρ ἀμήτηρ, El. 1154; νύμφην ἱᾶνυμφον, παρθένον ἱᾶπάρθενον, Eur. Hec. 612; δεσμὸν ἄδεσμον, Supp. 32. So in Latin, *innuptiis nuptiis*, quoted by Cicero, de Orat. III. 58; *insamentis sapientiae*, Hor. Od. I. 34. 2. So in English, Milton, Par. R. III. 310. "He looked and saw, what *numbers numberless*, the city gates outpoured." Τεκνοῦντα καὶ τεκνούμενον, lit. *her producing and him produced*, i. e. *the mother and the child*. Hence χρόνος δικάζει, etc., *time condemns the marriage of a mother and her child as long since unnatural*, i. e. time, by revealing the true relation which exists between Edipus and Jocasta, shows that their marriage is incestuous and unholy, which must, of course, have been its character πάλαι, from the first moment it was contracted.

1218. ὥς περιλάλλα - ὥς as a strengthening particle is often thus used with adverbs. Thus ὥς μάλιστα, ὥς τάχιστα, ὥς ἀληθῶς, ὥς ἀτεχνῶς. So *quam* with positives in Latin.

1219. ἰαχάλων, *lamentable* - adjective from ἰαχή, *a cry, lamentation*.

1221 - 2. ἀνέπνευσά, in reference to the delivery of Thebes from the Sphinx. Κατεκόλμισα, in reference to the present calamity.

"For thou didst raise our eyes to life and light,
To close them now in everlasting night."

1223. The discovery is now completed. Tragic terror has been raised to its height. But the purpose of the poet is also to represent Edipus, in conformity with the oracle, punished as well as convicted, and to excite pity as well as terror in the spectators, who are naturally anxious to know

what is his fate, and that of Jocasta, and that of his family. The scenes which follow to the close of the drama admirably fulfil this purpose. After a picture of the melancholy suicide of Jocasta, and the self-inflicted blindness of Edipus, which the poet, with a true knowledge of effect, has kept concealed from sight, the wretched king appears, his eyes streaming with blood, and unveils the horror of his situation. An interview with Creon, and one with his two daughters, of touching tenderness, close the drama.

1225 - 6. *ἐγγερῶς*, truly, or affectionately. *Ἐπιγέπειθε*, to respect, as supra 723.

1228 - 9. *ρίποι* ————— *ὅσα κείθει*, i. e. *ἐν τῶν ἐκείνων κάκων ὅσα κεύθει*. The waters of rivers, and of the sea, in the belief of the ancients, had power to cleanse from sin. The Ister or Danube is familiar as a considerable river of Europe. The Phasis was a famous river of Colchis.

“ — not the wide Danube's waves,
Nor Phasis stream can wash away the stains
Of this polluted palace.”

Similarly in Macbeth, Act. II., Scene II.,

“ Will all great Neptune's Ocean wash this blood
Clean from my hand ? ”

1230. *ἐκόντα, κοῦκ ἄκοντα*, a pleonasm, rather indicating earnestness - see on v. 58.

1232 - 3. *τὸ μὴ οὐ βαρύνστον εἶναι* - the infinitive as a subject in the nominative, with an adjective defining it placed, as is commonly the case, between the article and the infinitive, lit. *the not being extremely distressing*, i. e. *an extremely distressing character*, *μὲν οὐδε λείπει*, is certainly not wanting, [*καθ'*] *ᾧ*, etc.

“ Nothing can be worse
Than what we know already ; bring'st thou more
Misfortunes to us ? ”

1234 - 5. εἰπεῖν τε καὶ μαθεῖν, i. e. gl. εἰς τὸ μαθεῖν, ὡς ὁ λόγος, καὶ εἰς τὸ μαθεῖν ὑμᾶς - supply ἀκούετε. This clause is nearly equivalent to the English expression, *to be brief*.

1238. πάρα, with the accent drawn back, is put for the substantive verb πάρεστι, which, as also ἄπρεστι, though in the present tense, is used here for the past, as is the case often when discourse is animated.

1239 - 0. ὅσον — ἐν for ἔστι, pleonastic, *so far as my memory serves me*. Πεύσει, Attic for πεύσῃ, *thou shalt hear*.

1241 - 3. ὀργῇ, in its sense of *vehement emotion*, applies here particularly to *grief*. Ἀμφιδεξίαις ἀκμαῖς, *with the extremities of both hands*.

1244 - 5. ἐπιρρόησσα, lit. *to force in as a bolt*, with ἔσω πύλας, *violently fastening the door from within*.

1246 - 0. παλαιῶν σπερμάτων, *her former offspring*, plural for the singular, in reference to Edipus. So below, τοῖς οἷσιν αὐτοῦ, *from her son*. There is here an ellipse of υἱοῖς, as is very common before the genitive case of a parent, of proper names; and with adjectives and participles. Παιδουρχίαν, for παιδουρχόν, *res pro persona* - see on v. 1. Δύστηρος διπλοῦς, *the wretched wife of two*. For ἄνδρα, *a husband*, many texts read ἄνδρας, the plural for the singular.

"She shut the door, then raved and tore her hair,
Called out on Laius dead, and bade him think
On that unhappy son who murdered him,
And stained his bed; then turning her sad eyes
Upon the guilty couch, she cursed the place
Where she had borne a husband from her husband,
And children from her child."

1255 - 7. φοιτᾷ, *he raved*, from φοίτη, *rage, madness*. Ἔγχος, *some weapon*; after πορεῖν supply οἱ, *for him*. [Καὶ δεικνύειν] ὅπου κίχοι γυναῖκά οὐ γυναῖκά - see on v. 1214. Ἀρουραν, figuratively *the womb*, like ἄλλοξ. In the same sense

ἀφώσιμοι γύναι, Soph. Ant. 569. So also in Virgil, *genitale arrium*.

1258. After δεικνύσι supply ὅπου ἦν ἡ γυνή.

1261 - 2. πύλαις διπλαῖς ἐνέλατο, lit. *he drove in upon, stove violently against the double doors*. Ἐκ δὲ πυθμένων, i. e. *funditus, entirely, completely*. Ἐάλυε, lit. *bent back*, i. e. *forced off*. Ἐμπέπτε, *rushed into*.

1264 - 7. ἐώραις, *a noose*. Ἐμπεπλεγμένην, from ἐμπλέκω, lit. *entangled in*. Suicide by suspension was common among women in ancient times. So Phædra in the Hippolytus of Euripides, Antigone in Sophocles, Dejanira in the Trachiniæ, Amata in Virgil, Æn. XII. 603.

1269. περόνας, *brooches, clasps, or buckles*, which were used by women of quality, for fastening, after the custom of the Dorian or Carian women, their tunics - a custom which was afterwards forbidden, because they were used, on occasion of a quarrel, for weapons. Ἀφθρα τῶν αὐτοῦ κύκλων, *the nerves of his eyes*.

1271 - 2. ὅθ' οὐνεκα, for ὅτι, *that* - see on v. 572. Νιν οὐθ' οἷα, for οἷα αὐτός. Νιν οὐθ' ὅποια, for ὅποια αὐτός. Here the subject of the two verbs ἔπασχεν and ἔδρα is construed in the accusative with the preceding verb ὁψοίαντο - see on v. 224.

1273 - 4. ἐν σκότῳ ὁψοίαντο - *To see in the dark is not to see at all*, to which the clause here quoted is equivalent. See on βλέποντα σκότον 419., and other examples there quoted. Οἷς μὲν οὐκ ἔδει, *those whom they ought not to see*.

“ Or those whom guiltless he could ne'er behold,
Or those to whom he now must sue for aid.”

1275 - 6. ἐφρυνῶν, *to chant*, hence *to lament, to utter lamentations*. On πολλάκις κοῦχ' ἄπαξ see v. 58. Ἦρασσε, in the sense of ἔπαιε, with τοῖς ἀφθαλμοῖς understood. Comp. Eur. Phæn. 58.

1277 - 9. οὐδ' ἀνέσαν φόνου μυδώσας σταγόνας, *they*, referring to γλήναι, *his eyes*, or *eye-balls*, *did not cease to let fall moist drops of gore*. Ἀλλὰ μέλας ὄμβρος αἵματος ὁμοῦ [σὺν] χαλάξης, for χαλάζαις, ἢ ἐτέγγετο [γένεια], *but a dark shower of blood mingled with the humors of the eye stained his cheeks*.

This passage has exceedingly vexed critics, and various readings have been given to it. By Jacobs χάλαζ' ὥς is conjectured, and a direct comparison of the shower of blood to hail is expressed. This comparison is also understood by Johnson and others with the reading χαλάζαις. By others again, χαλάξης is read χάλαξης, without the iota subscript, and like αἵματος, in the genitive, is governed by ὄμβρος. The sense of this would be the same with that received in the text. Porsons emendation, followed by Trollop, places a comma after ὄμβρος, and thus reads - χαλαζὰ θ' αἵματοῦσδ' ἐτέγγετο. Wakefield corrects thus, χαλάξης αἵματος ἀπετέγγετο. Brunck supplies the iota subscript from a copy which was in his possession, and makes a composite instead of a simple verb, ἀπετέγγετο for ἐτέγγετο the vulgar reading, for the sake of the metre, where others on this account supply γε or τε. The vulgar reading with the iota subscript and the particle τε before the verb, is followed in the text as best - χάλαζα literally means *hail*, which the humor that distils from the eyes resembles.

1280 - 1. δυεῖν, Attic for δυοῖν. Hermann conjectures, with probability, that for these two lines Sophocles wrote the following -

Ταῦθ' ἐκ δυοῖν ἔφθωγε συμμιγῇ κακῇ.

1282. πρὶν παλαιός, i. e. πολυχρόνιος.

1284. An instance of asyndeton, or omission of the conjunctive particle, thus increasing the effect, occurs in this line. So *infra* v. 1406.

———“such fate the wretched pair
Sustained, partakers in calamity,
Fall’n from a state of happiness (for none
Were happier once than they) ~~to~~ groans and death,
Reproach, and shame, and every human woe.”

1286. ἐν τίνι σχολῇ κακοῦ, lit. *in what freedom from evil*, i.e. in what state of rage and suffering did you leave him — had they at all subsided?

1289. τὸν μητρός — an instance of asyndeton. The messenger was about to add μάλιστα, or some equivalent word, but omits the horrid thought of incest and pollution. The article is thus frequently left without its noun when there is a doubt what term, or whether any, shall be used.

1291. ἀρσῆς, ὡς signifying identity, ἡράσαστο, *accursed as one who had execrated himself*, i. e. *accursed by the terms of his own imprecation*, “*obnoxium execrationi sui*.”

1293. μῆλλον ἢ φέρειν, strictly ἢ ὥστε φέρειν, as in all cases where the comparative expresses too high a degree, *too much*, to allow that which is mentioned after ἢ to follow, though ὡς, or ὥστε, as here, is often omitted. So Eur. Hec. 1091., κρείσσον ἢ φέρειν. Alc. 230., πλεῖον ἢ ——— πελάζειν.

1294. After δειξέμε understand σπαντόν. Εἰσόψῃ, Attic for εἰσόψη.

1296. τοιοῦτον οἶον, i. e. ὁ τοιοῦτον ἐστὶ ὡς οἶον ἔστι, properly τοιοῦτον ἐστὶ, ὥστε, followed by an infinitive, *such a spectacle as is able, ἐποικτίσαι καὶ στυγοῦντα, to move to compassion even an enemy*. Comp. Soph. Aj. 924.

1298 — 9. ὅς ἐγὼ προσέκυρσ’ ἤδη, i. e. resolved, πρὸς ὅσα ἐγὼ ἤδη ἔκυρσά. The verb προσκύρω, which usually governs the dative, here takes the accusative like the simple verb κύρω, or by force of πρὸς.

“O horrid sight! more dreadful spectacle
Than e’er these eyes beheld!”

1300 – 2. The order is, τίς ὁ δαίμων πηδήσας [ἔθηκε] πρὸς, i. e. [προσθήκε] σὴ δυσδαίμονι μοιρᾷ μείζονα [κακὰ] τῶν μακίστων [κακῶν], lit. *what malignant Power, having leaped upon you, has added to your unfortunate lot evils greater than evils of the greatest extent*, i. e. *than the greatest evils*.

“What power malignant heaped
On thy poor head such complicated woe?”

Μακίστων, for *μηκίστων*, superlative of *μακρός*, from *μήκος*. Brunck improperly considers it as derived from *μέγας*, and for *μέγιστος*, as *μάσσων* for *μελζων*. Scapula, Blomfield, Matthiæ, Valpy and others derive it from *μήκος*, and the idea of *extent* is closely associated with its use in Esch. Prom. 639., Pers. 440, 708., though here, and in Soph. Phil. 849, it is nearly synonymous with *μέγιστος*.

1310 – 1. φοράδην, i. e. ὀρμητικῶς, *with impetuosity*, as explained by Photius and Zonaras – a very rare signification. Edipus inquires from whence proceed the impetuous expressions which naturally burst from the Choir on beholding him. *Δαῖμον*, *Fortune*. Ἴν' ἐξήλον, metaphorical, *where hast thou leapt, for where hast thou fled?*

1312 – 6. δεινὸν [κακὸν] – understand εἰσέπεισε. Ἀπότροπον, lit. *to be avoided*, here *hateful*. Ἐπιπλόμενον, from ἐπιπλόμαι, interpreted by a Scholiast in the sense of *opprimens*, or *superueniens*. Ἀφατον, lit. *inexpressible*, hence here *unspeakably shocking*. Δυσούριστον, lit. *impelled by an unfavorable wind*, i. e. *miserable, wretched*.

1317 – 8. οἷον κέντρων οἰστημα τῶν, *what a sting, or pang from these punctures*, in reference to the wounds of his eyes.

1321 – 2. ἐπίτολος, *attendant*. Μόνιμος, *constant, firm*.

1327. τοιαῦτα, for οὕτως.

1329. Ἀπόλλων τάδε ἦν, *that was Apollo*. Τάδε is thus frequently found among the poets, followed by a noun masculine or feminine in the predicate. In this construction it

distinguishes emphatically the predicate; it has the force of a demonstrative pronoun. It is especially thus used in negative propositions. So Eur. *Troad.* 99., οὐκέτι Τροία τάδε. Andr. 168., οὐ γὰρ ἐστ' Ἐκτωρ τάδε. So Thuc. VI. 77., οὐκ ἴσμεν τὰδε εἶσιν.

1332 - 3. ἔπαισε δ' αὐτόχειρ νιν οὔτις, *no other one's hand tore out these eyes* - νιν, Doric for αὐτόν, used here for the plural αὐτάς in reference to ὄψεις.

1336 - 0. ἦν, for the present *ἔστιν*. Προσήμερον, in an active sense, *addressing*. So Soph. Ant. 1185. Ἐτόπιον, *displaced, removed* - see on v. 166.

1341. ὅτι, intensively used with the superlative τάχιστα.

1347 - 8. [κατὰ] ἴσον [μέρος ἔρεα] etc. Ὡς, *how* - σι is governed by ἀναγνώσθαι.

1349 - 1. ὃς ἔλυσέ με ἀπ' ἀργίας πίδας νομάδος ἐπιποδίας. Νομάδος is here used as an adjective in the sense of ποιμενικῆς - πίδας νομάδος, *lit. the fetter of one who leads a pastoral life, i. e. a rustic fetter*. Edipus was bound by twigs to a tree on mount Cithæron.

1354 - 5. Θανὼν, nominative absolute instead of τοῦ θανόντος. Ἦν, third person.

1356. Θέλοντι κάμωι τοῦτ' ἄν ἦν, *I also could have wished this*. The verbs εἶναι and γίγνεσθαι, says Matthiæ, are often accompanied by a participle of the verb *to wish* etc, in the dative; in which case the participle only, as the leading idea, is translated by the finite verb. So Hom. Od. III. 227., οὐκ ἄν ἔμοιγε ἐλπομένω τὰ γένοιτο, *I had not hoped this*. Eur. Ion. 654., ὃ δ' εὐκτόν ἀνθρώποισι, κἄν ἄκουσιν, ἦ. The same idiom also sometimes occurs in Latin. Thus Sall. Jug. 100., *uti militibus exæquatus cum imperatore labes volentibus esset*. Tacit. Agric. 18., *quibus bellum volentibus erat*.

1357 - 8. οὐκένν, *not then*, with the sense of οὐ predominant, and serving to draw a negative conclusion from the

premise already stated, viz. the death of Edipus. Ἡλθον, for ἦν.

1362. ὁμογενής, here alone in the unusual signification of *husband of the same mother*.

1364—5. εἰ δέ τι κακὸν [ἔστι] πρεσβύτερον, i. e. *more inveterate* — κακοῦ, *than any other evil*.

——“all that’s horrible
To nature is the lot of Edipus.”

1368. ἦσθα, instead of ἦσθα ἄν — the omission of ἄν renders the statement more definite. So Eur. Iph. A. 1210., ἐν ἔσω γὰρ ἦν τόδε.

1371. ὄμμασιν ποιοῖς βλέπων etc. It was a prevalent belief among the ancients, that man retained the same form and inclinations after death as before.

1373—4. αὖ transitive, and marks a distinct member of the sentence. Οἷν δυοῖν, i. e. πρὸς οὓς ἀμφοτέρους, *against both of whom*. Κρείσσον' ἀγχόνῃς, *superior in evil to*, i. e. *worse than strangulation*, i. e. *than death*. Death could not atone for the evils he had inflicted on his parents; something worse than death was required to expiate his crimes, scil. the self-inflicted blindness, which it is plain he views as a greater punishment.

——“this punishment is worse than death,
And so it should be.”

1375—6. ὄψις, *the countenance*, rather here the whole *appearance*. Ἄν is omitted before ἦν — see on v. 1368. βλαστοῦσ' ὅπως ἔβλασται, lit. *after having grown, it had reached maturity*, i. e. *after it had reached maturity* — more exactly βλαστοῦντων agreeing with τέκνων. This sort of repetition usually takes place where something disagreeable is concerned, and to prevent, by the admission of a little vagueness, too exact, and consequently a more painful impression.

Comp. Soph. Œd. C. 376. Esch. Agam. 1287. Eur. Orest. 79. Med. 1007.

1377 - 9. οὐ δῆτα [ἄν ᾗν ἡ θεία] τοῖς γ' ἐμοῖσιν etc. *never indeed must my eyes behold this sight*. After ἄστυ, πύργος, and ἀγάλματα, the three subjects which immediately follow, understand ἄν ᾗσαν ἐμοὶ προσλεύσσειν. Τῶν for the relative ὧν - see on v. 1055.

1380. κάλλιστ' ἀνὴρ εἰς τραφεῖς, *a man who has been living in the proudest distinction* etc. - εἰς is occasionally thus used with the superlative to enhance the distinction of an individual, as in Latin *unus*. Thus *unus omnium maxime*. Τραφεῖς, here in the sense of διατρέψας. Edipus was not brought up at Thebes.

1383. καὶ [ὄντα] γένους τοῦ Λαῖου, *even though he was of the race of Laius*. Hermann incorrectly joins these words with the thought contained in the next line, on the ground that Edipus did not include himself in the execration, because he could not when it was made have suspected himself. He did not, it is true, suspect himself then, but the terms of his execration embraced all, as well himself among those within the palace, as all out of it.

1384 - 5. μὲνύσας, *having discovered*. Ἐμελλον - μέλλω sometimes signifies what *must*, or *ought*, or *is to be* etc., and may be translated by the auxiliaries *may*, *can*, *will*, *ought*, *could*, etc., the last here. Ὁρθοῖς ὄμμασιν - see on v. 528.

1387 - 8. οὐκ ἂν ἐσχόμην τὲ μὴ ποικεῖσαι, etc., *non abstinissem quin obruerem, I would not refrain from closing up this entry to my miserable body*.

1389. ἵν' ᾗν, *that I might be* - ἵνα, ὥς, and μὴ, (sometimes ὅπως, and ὅφρα), are found with the indicative of a past tense of actions, which should have happened, but have not. See examples with ἵνα in Eur. Phœn. 213, Iph. T. 358.

1390 - 2. φορτίδα, governed by κατὰ understood. Schol.

τὸ μὴ τῶν κακῶν φροντίδα καὶ μνήμην ποιῆσθαι. Ὡς ἔδειξα, *that I might never have exposed* – see on v. 1389.

1395 – 6. λόγῳ, *according to account, as I believed*. He refers here to the palace of Polybus, king of Corinth. Κακῶν is to be referred to ὑπουλον, and not to κάλλος. Ἐπουλον, *having a wound which is only apparently concealed* – hence *deceitful, treacherously concealing*, as here. Οἷον ἄρα με κάλλος κακῶν ὑπουλον ἐξεθρέψατε, i. e. in me, externally noble and prosperous, what hidden evils have you nourished.

“O what a foul disgrace to human nature
Didst thou receive beneath a prince's form?”

— 1400 – 1. τοῦμόν αἶμα πατρός, an enallage for τὸ αἶμα ἐμοῦ πατρός. Such construction is very common both among Greek and Latin poets, provided the governing word and the genitive make up one principal idea. So Soph. Ant. 793., νεῖκος ἀνδρῶν ξύναιμον; 863., ματρῶν λέκτρων ἄται. Eur. Phœn. 30., τὸν ἐμὸν ὠδίνων πόνον.

1401 – 2. μου, subject of δράσας, construed by attraction with the preceding proposition – see on v. 224. Μέννησθε τι is the reading of Elmsley; μέμνησθε ὅτι that of Erfurdt. Τμῖν, i. e. παρ' ὑμῖν.

1403. ὧ γάμοι etc. “Plurals,” says Longinus (chap. 19.), impart a greater magnificence to the style, and by the copiousness of number, give it more emphasis and grace, as the words of Edipus in Sophocles,” and he quotes the passage which follows from ὧ γάμοι. “All these terms,” he continues, “denote on the one side Edipus only, and on the other Jocasta: but the number, thrown into the plural, seems to multiply the misfortunes of that unfortunate pair, and excite greater and more elevated ideas.”

1405. πάλιν ἀνείτε ταῦτόν σπέρμα. Edipus begat children from his mother – hence, as Franklin well translates it, *you returned me to the womb that bare me*. Ἀνείτε, for ἀνείτε, 2.

aor. 2. pers. plur. Ἐπεδείξατε, *you have begotten, or produced.*

1406 – 7. In these lines we have an example of asyndeton – see on v. 1284.

1410. ὅπως, with the superlative in the sense of ὥς, with δυνατόν ἐστι understood. This particle, as also ἤ, often occurs with superlatives in the sense of ὥς, with verbs signifying *possibility* or *ability* either expressed, or not, in which last case, δύνασθαι, or δυνατόν ἐστι, is understood.

1413. ἀξιώσατε, 1. aor. imp., *deem it proper or just.* The ancients feared to touch a polluted person. Edipus bids them waive their superstitious dread from pity for his miserable situation.

1415. οἷός τε [ἐστίν], *is able*, in which sense οἷος with the particle τε is almost uniformly, always it is asserted by some, used by the Tragic writers, and as a general rule this is true with other writers. Οἷος εἰμι, i. e. οἷος without an attendant particle, signifies *to be wont.* The expression is regularly τοιοῦτος εἰμι, ὥστε. The idea is here that no one but Edipus has been or will be thrown into such a situation of complicated woe.

1416 – 8. ἐς δέον, *opportunately* – εἰς is often thus joined with adjectives not in the superlative degree, and also with nouns, and forms an adverbial phrase. Τὸ πράσσειν, i. e. εἰς τὸ πράσσειν καὶ εἰς τὸ βουλευεῖν ὧν ἐπαιτεῖς. Μοῦνος, Ionic for μόρος – see on v. 304.

1420 – 1. τίς μοι φανῆται πίστις ἔνδικος, well translated by Dalzel, *what credit can I reasonably expect to have with him?* Γὰρ [κατὰ] τὰ πάντα ἐφύρημαι [ὧν] κακός etc.

1422. It is objected by Boivin, among other proofs to sustain his weak position that Sophocles did not write the two last scenes of this drama, that Creon treats Edipus with unworthy harshness. But this is not true. Creon treats him with unexpected lenity. Though the oracle has specifically

commanded that the guilty person be cast out from the land, yet Creon, from compassion and respect, wishes to wait till it can be consulted a second time. He is unwilling to thrust the wretched sufferer into immediate exile, and kindly anticipates his desire of seeing his children by sending them to his presence. That he should blame his public exposure in a condition so dreadful, is natural and proper. That he should refuse to leave his children with him, considering the despairing and desperate condition of the father, was absolutely necessary.

1424 - 8. *κατασχύνεσθε*, with the accusative, *to be ashamed in the presence of*; so *αἰδέεσθε*, *be afraid in the presence of*. *Οὕτω δεικνύναι*, *thus to expose* - *δεικνύντες* would be required according to the ordinary construction. But the infinitive sometimes follows. So Eur. Hec. 552., *δούλη κεκλήσθαι* — *αἰσχύνομαι*. *Τὸ*, for the relative *ὃ* - see on v. 1055. *Ὁμβρος ἱερὸς*, in reference to the sprinkling by lustral water mentioned in the imprecation by Edipus, v. 240. Creon recalls here the terms of this imprecation.

1430 - 1. *τοῖς μόνοις ἐν γένει*, *to his relations only* - so *ἐν γένει*, v. 1016. *Ἐγγενῇ κακά*, i. e. *τὰ κακά τῶν προσηκόντων κατὰ γένος*.

1432. *ἐπεὶπερ ἐλπίδος μ' ἀπέσπασας*, *since you have deceived my expectation*. Edipus could not have expected gentle treatment from Creon whom he had so violently abused - see v. 532., sqq.

1434. *πρὸς σοῦ γὰρ, οὐδ' ἐμοῦ, φράσω*, *I shall speak for your advantage, not for mine* - *πρὸς* with the genitive denotes *for the advantage of*, as well as *relative to*. Hence the phrase *πρὸς τινὸς εἶναι*, *to be an advantage to any one*. So Soph. Trach. 479., *τὸ πρὸς κείνου*. Aristoph. Vesp. 647., *μὴ πρὸς ἐμοῦ λέγοντι*.

1435. *τοῦ χρεῖας*, governed by *ἐνεκα* understood.

1436 - 7. *ὅσον*, and *ἐφ' ὅσον*, are put before superlatives

to increase their force. "Οπου θνητῶν φανοῦμαι μηδενὸς προσήγορος, *where I may appear addressing*, i. e. *where I may converse with no mortal* - προσήγορος has here its usual active acceptation - see on vv. 885, and 1338.

1438. ἴσθ' ἄν - ἄν is very rarely thus used with an imperative. See another example in Hom. Od. XII. 81. It has the effect here to soften the force of the imperative.

1441. The article is added here for the sake of definition.

1442. ὅμως δ', ἵν' ἔσταιμεν, i. e. ἔστικαμεν χρείας, *but yet considering at what point of necessity we stand*, i. e. *as things stand at present*. "Ινα is used for ὅτι ἐνταῦθα, or ὅτι οὕτως, as οἶον by Homer, and ὥς by Euripides, Plato, and other writers.

1445-8. καὶ γὰρ, *in truth*. Τῆς, i. e. αὐτῆς κατ' οἶκον, *for her who is within*, scil. Jocasta. Καὶ γὰρ, *for*, in v. 1448, - καὶ unites the two propositions, and γὰρ supposes an ellipse of εἰ ποιεῖς τοῦτο.

1449. ἀξιοθήτω, impersonally used, with μήποτε, *let it never be deemed just or reasonable that this my paternal city* etc.

1453-4. κύριον τάφον, *my own sepulchre*. Ἐξ ἐκείνων, *according to them*, i. e. *as they wished*. Οἱ μὲν ἀπωλλύτην, *who would have destroyed me*. Many verbs thus mark 'not so much an action as the intention or wish to perform it.' Thus in Soph. El. 320, the Scholiast explains πράσσω by ἐπιχειρῶν πράττειν. Œd. C. 993., κτεῖνοι, *he might wish to slay*. Aristoph. Pax. 212., ποιούντων, *desiring to make*.

1456-7. μητ' ἄλλο μηδέν, *nor any other common cause*. Οὐ γὰρ ἄν ποτ' θνήσκων ἐσώθην, i. e. *I never should have been rescued from such imminent death*.

" O Creon, let me go,
And seek the solitary mountain top,
My own Cithæron, by my parents doomed
Long since to be the grave of Edipus ;

There would I die, as they decreed I should :
 Alas ! I cannot, must not perish yet,
 Till I have suffered evils worse than death,
 For I was only saved to be unhappy."

1463 - 4. αἶν οὐ ποθ' ἢ μὴ τράπεζα βορᾶς χωρὶς ἐστίαθη ἄνευ τοῦ δ' ἀνδρός, i. e. ἄνευ ἐμοῦ, lit. *for whom my table of food has never been separately placed without me*, i. e. who have always eaten with me at my table. Χωρὶς is used here as an adverb qualifying ἐστίαθη.

1466. Ταῦν, for ταύταιν - see on v. 1081. Μοι, i. e. ἔνεκα μοῦ. Μίλεσθαι is governed by θιλήσον understood.

1472 - 5. τοῖν μοι φίλοι etc. - supply τέκνοιν. Λέγω τι, *am I in the right*, in consonance with the phrase λέγειν τι, *to say something of weight or to the purpose*. The whole of this passage in which he speaks of his daughters is exquisitely natural and tender.

" — but, O my friend,
 What will become of my unhappy daughters,
 With tenderest love, beneath a father's hand,
 Cherished so long? O take them to thy care
 Thou best of men ! O might I but embrace them,
 But shed a tear o'er their disastrous fate,
 Might I be suffered but to touch them here,
 I should rejoice, and think I saw them still.
 But hark ! methinks even now I hear the voice
 Of my dear daughters ; hath the gracious Creon,
 In pity to my woes, already brought
 My children to me ? is it so ?"

1476 - 9. λέγεις, *you are right*. Ὁδοῦ, governed by ἔνεκα, *a way*, hence *a mode of doing anything, a method*, as here. So Eur. Phœn. 925., φρονήσας τύχοι - see on v. 698.

1482 - 3. φουτοργοῦ ὑμῖν, i. e. τοῦ φύσαντος ὑμᾶς. Προὔξερησαν ὧδ' ὀφρῶν, *have furnished with such sight*, i. e. have thus served to blind.

1485. ἐφάνθη, in the signification of *reality and certainty* - *I am proved manifestly to be*.

"Behold that wretched father who begat you
Unknowingly on her who gave me birth."

1487-8. τοῦ πικροῦ βίον, οἷον [βίον] βιῶναι etc. i. e. τοῦ πικροῦ βίον τοιοῦτου, οἷος χρεών ἐστι σφῶ βιῶναι etc. Transitive and intransitive verbs often take the accusative of a substantive of the same derivation. So νοσεῖ νόσον, Soph. Phil. 173., ἀρᾶς ἀρᾶται, Eur. Phæn. 65. According to this rule, βιῶναι here takes βίον, and οἷος is by attraction put in the same case as its correlative τοιοῦτος would be if expressed under the rule, i. e. in the accusative.

1490-2. κεκλανμέναι, *wet with tears* - κλάω has not only the meaning *to weep*, but *to move to tears*. θεωρίας, instead of τῆς τέλει τῆς ἀπὸ θεωρίας. Instead of enjoying the feasts and spectacles, they will return home with streaming eyes.

1493-4. παραρρίπτει, from its meaning with κίνδυνον understood, as this noun is often understood with ἀναρρίπτειν, *to risk*. Τοιαῦτ' ὀνειδῆ λαμβάνων, *to participate in that disgrace*.

"When riper years
Shall give you to the nuptial bed, who then,
Careless of fame, will let his child partake
The infamy of my abhorred race?"

1500. τοιαῦτ' ὀνειδιέσθαι, Attic future for ὀνειδίσεσθαι, *such reproaches you will receive*.

1502. χέρσους, generally used with γῆ in the sense of *barren*, and also thus used with ἀρρώξ - hence its meaning here *unmarried*. Φθαρήναι, from φθείρομαι, *to wander*, in which sense this verb occurs Eur. Iph. T. 277. Cyc. 360. Helen. 783. Aristoph. Plut. 598. Hesychius explains it by πλανᾶται.

1503. ἀλλα, to be construed before ᾧ παῖ.

1505. μὴ παρὰ σφ' ἰδης, *do not neglect them*, corrected thus from the common reading παρίδης, which is against the metre, by Porson, who observes that Brunck's emendation περὶ-

δης is incorrect, since *περὶ* cannot be admitted before a vowel in the Iambic, Trochaic, or Anapestic measure, among the Tragic poets.

1507 - 9. τάδε, for τὰ τῶνδε κακὰ. Πλὴν ὅσον [ἐστὶ] τὸ σὸν μέρος, *except so far as depends on thee.*

"Son of Mænceus, thou alone art left
Their father now, for O, Jocasta's dead,
And I am — nothing ; do not then forsake
Thy kindred ; nor, deserted and forlorn,
Suffer them still, in penury and woe,
To wander helpless in their tender age :
Remember they have no support but thee."

1512 - 3. νῦν δὲ τοῦτ' εὐχεσθὲ [σὺν] μοι, *now join with me in prayer*, ὅμῳς ἀεὶ ζῆν οὗ καιρὸς [ἐστὶ], *that you may always live where it is fit*, i. e. in a pleasant condition of life. The common reading is ζῆν τοῦ βίου. But as this makes the metre redundant, Brünck drops the article. Elmsley drops the verb, and in this is followed by Trollop. Brunck's correction is approved by Erfurdt, and most generally by the best critics.

1515. ἅλις ἔν' ἐξήκεις δακρύων, lit. *the point, or degree which you have reached weeping is sufficient*, i. e. you have shed tears sufficiently — δακρύων is a participle from δακρύω, with a long penult, and not from δάκρυον, a tear, of which the penult is short.

1516. πάντα γὰρ καιρῷ καλῷ, with ἔθι understood, *go, for all things are good at a fitting time*, or *every thing has its fitting period*, i. e. you have given sufficient vent to your grief ; it is time you should stop, and retire within the palace.

1517. ἐφ' οὗ, *on what condition* — ἐπὶ with the dative is thus frequently used in expressing terms, or conditions. Ἐμὶ, i. e. πορεύσομαι, the present for the future, as supra 431, and often elsewhere.

1519. ἤτω, in the sense of εἰμι. *Τοιγαροῦν*, compounded of τοῖ, γε, ἄρα and οὖν, of which τοῖ collects the matter on which the proposition τεύξει τάχα is founded, or founds this proposition on what precedes, γε limits this matter to the present proposition, ἄρα marks that the proposition is inferential from what precedes, and οὖν applies the matter collected by τοῖ. In full, *this being so, at least it follows that*, i. e. in general, *therefore*, τεύξει τάχα, *thou shalt quickly obtain what thou desirest*.

1520. φῆς τάδ', i. e. ταῦτα, οὖν; *sayest thou then so, or shall I indeed?* Οὖν continues the conclusion just stated, and exerts an affirmative force. Ἐὰρ supposes φῆμι understood. Φιλῶ, in the sense of *to be accustomed*.

1524. ὅδε, with the relative ὅς following, is sometimes employed by the Attics for the demonstrative οὗτος, as here.

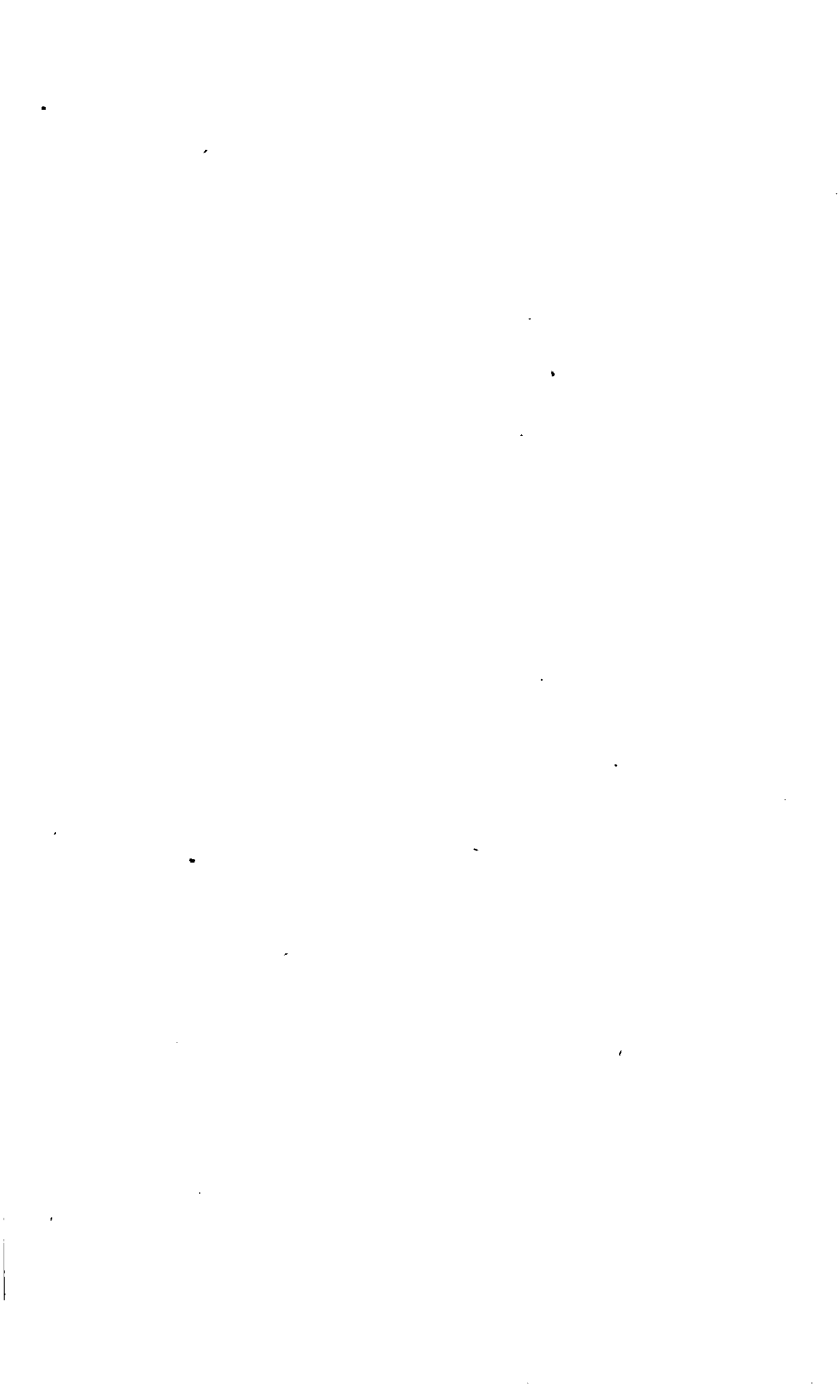
1526. ὅστις etc. This line has caused unusual vexation to the critics. It has been variously corrected by Musgrave, Coray, and Hermann. Erfurdt supposes a dependent line is wanting in the text. But the corrections are at best founded on vague conjecture, and the opinion of Erfurdt needs substantiation. The sense given to it by Stephanus and Johnson seems to be correct, and is supported by the interpretation of a Scholiast; scil. *qui non favorem civium, nec fortunas respiciebat*, i. e. who trusted to his own wisdom, and not to the favor of citizens, or to fortune. It is often the boast of Edipus, and his commendation in the course of this tragedy, that he effected the deliverance of Thebes as a stranger to her people, and by his own unaided wisdom.

1527. εἰς ὅσον, says Matthiæ, properly depends on λείσσετε, but is attracted to the proposition with ὅστις.

1528 - 0. The order is, supplying δεῖ σε for the better explanation of the sentence, ὥστε δεῖ σε ὀλβίζειν μηδένα θνητὸν ὄντα, ἐπισκοποῦντα ἰδεῖν τὴν τελευταίαν ἡμέραν etc. Ὀλβίζειν,

to deem happy. Ἐπισκοποῦντα ἰδεῖν — often used with the meaning of *one who expects to see*, i. e. *who has not yet seen*. The sentiment here expressed, that no one is happy before his death, attributed originally to Solon at the court of Cræsus, has been very frequently imitated by Greek and Latin poets. Boivin must have been strangely ignorant of this fact, when he objected that the thought is borrowed from Euripides. The following are some of the many similar passages collected. Soph. Trach. 1. Eur. Androm. 100. Troad. 513. Supp. 271. Iph. A. 161. Herac. 868. Herc. F. 103. Ausonius Lud. VII. Sapient. Ovid, Met. III. 135.,

“ Ultima semper
Expectanda dies homini est ; dicitque beatus
Ante obitum nemo, supremaque funera possit.”



CRITIQUE
ON THE
SUBJECT OF THE PLAY.

18*



ŒDIPUS

AS A

DRAMATIC SUBJECT.

THE story of Edipus has employed many Tragedians beside Sophocles. It has been treated by Eschylus, Euripides, Xenocles, Lycophron, and Diogenes Oenomaus among the Greeks, by Julius Cæsar and Seneca among the Romans, and by Orsatto Giustiniano, Corneille, Voltaire, Folard, and La Motte among the moderns, while Eubulus is reported to have founded upon it one of his comedies.

Of half of these writers on this subject we have no means of forming a definite judgment, since their plays are lost, excepting three lines from Eschylus, and a few scanty fragments from Euripides. We may safely conjecture, however, that by Eschylus and Euripides the subject was treated with force and pathos, and by Xenocles also with considerable merit, since, according to the testimony of Ælian, he won the prize with his play, and in a contest with Euripides. The effort of Eubulus, in the entire unfitness of the materials for comedy, must have been a complete mockery. Julius Cæsar, according to Suetonius, composed his tragedy in his youth, a circumstance which, taken in connexion with the general want of originality and a true dramatic spirit among the Romans, leads us to attach but little merit to the performance. Of the rest, we have the plays entire of Seneca, Corneille, Voltaire, Folard, La Motte, and Giustiniano. That of the last, however, is but little more than a translation from Sophocles,

flowing and graceful, and was acted, with great magnificence, in the year 1585, by the Academicians at Venice. That of Folard, published at Lyons in 1722, where its author, a Jesuit, was professor of rhetoric, like most of his numerous tragedies, is too weak and undistinguished to deserve particular notice. The two tragedies of La Motte, one in rhyme, and one in prose, which appeared in 1726, are both regarded as entire failures, though the first was dragged with infinite difficulty through a few representations before it fell. Formal and cold, they violate all the rules of composition applicable to the subject, and are every way worthy of an author who, though successful as an opera writer, deemed all poetry a vice, and the admiration for Homer, whom he attempted to improve by an abridgement, and for the ancients generally, a prejudice.

The plays of Seneca, Corneille and Voltaire, the most noted of those who after Sophocles have treated the subject of Edipus, we here propose briefly to examine, that the student may judge by comparison of the superior and unrivalled excellence of the Greek Tragedian. And first of the Edipus of Seneca.

Which of the Senecas wrote this play, whether Seneca the philosopher, or his father the rhetorician, or Seneca a tragedian, and at what particular time it was written, are points which the learned have never settled, and never will. Nor is a definite judgment with respect to them of any importance. The ten Roman tragedies which have come down to us under the name of Seneca, may as well go under his name as any other, provided we understand them to have been composed by unknown authors, and to belong, as they certainly do, to an age of total degeneracy.

The play under consideration opens with a scene between Edipus and Jocasta. Edipus, after describing the pest, the dark oracle concerning himself, his flight from Corinth, and

his present uneasy and anxious state, wishes to fly from Thebes, any where, even to his parents, that he may find refuge from his apprehensions. Encouraged by Jocasta, he relates his exploits with the Sphinx, and professes his readiness to grapple with any human foe. An Ode follows in which a Choir of Thebans, after referring to the wanderings of Bacchus, give a protracted and minute account of the pest. At its close Creon appears, and announces the words of the oracle, which he has just returned from consulting. Edipus excommunicates the murderer of Laius, and learns from Creon some circumstances of the murder. Tiresias now appears, with his daughter Manto, and they sacrifice a heifer and a bull, in order to discover the murderer from the sacrificial signs, which Manto describes, and Tiresias interprets. They observe the flame, the effect of putting salt cakes on the victims, and of handling them, the manner of their death, and the panting and bloody entrails. There is every thing wonderful and prodigious in the symptoms. The future fate of the brothers Eteocles and Polynices, the incest of Edipus, his death, and that of Jocasta, are obscurely prefigured, and nothing is ascertained respecting the murderer. One sign destroys another, and Tiresias, '*inter tumultos mentis attonitæ vagos*,' finds it necessary to evoke some one from the shades to detect the criminal. A long Ode follows, which is wholly occupied with the life and exploits of Bacchus. In the next act Edipus forces from the reluctant Creon an account of the necromancy of Tiresias. First we have a picture of the grove, dark, stagnant, '*frigore æterno rigens*,' in which the ceremony took place – then of the sombre priest leading his victims – then of the sacrifice, and again of Tiresias '*rabido minax decantans ore*.' Now the earth yawns and trembles, '*rumpitur cæcum chaos*' – Cerberus shakes his chains. Troops of ghosts appear, among whom at last rises Laius,

——“*per artus sanguine effuso horridus,
Pædore fædo squalidam obtentus comam,
Et ore rabido fatur,*”

explaining the incest and pollution in his family, accusing Edipus of his murder, commanding his exile, and foretelling his fate. Edipus immediately charges Creon and Tiresias with a conspiracy to dethrone him; Creon defends himself, and an Ode follows, attributing the sufferings of the city to the fates in punishment of old crimes, and excusing Edipus.

In the next scene, Edipus, suddenly mindful of the slaughter he once committed on the highway, compares its circumstances with those he inquires from Jocasta, and declares himself guilty. An old man then arrives from Corinth, announcing the death of Polybus, and the succession of Edipus to the throne. From him Edipus learns that he is not the son of Polybus, and, though strongly dissuaded, sends for Phorbas, the old shepherd who received him as an infant from the palace, in order to satisfy his alarmed curiosity. Phorbas reluctantly confesses that Edipus is the son of Jocasta; the discovery is completed, and the king vents his bitter anguish. After an Ode in praise of a life removed from the extremes of elevation and depression, a messenger enters, and describes Edipus, ‘*violentus, iratus, ferox,*’ as having dug out his eyes, ‘*radice ab ima funditus.*’ He has taken vengeance on himself, and in such a manner that ‘*nec sepultus mistus, et vivis tamen exemptus esset.*’ Another Ode follows, excusing the king on the ground of fate. Jocasta now rushes in, and after a moment’s interview with Edipus, kills herself, and Edipus goes into exile.

So closes a drama which, as Schlegel strongly and correctly judges of all the tragedies of Seneca, bears the same relation to its Grecian prototype, ‘that a hollow hyperbole bears to the most fervent truth, and contains an example of the misapplication of every mental faculty.’ As regards the

fable, in the first place, no connexion is preserved between the parts. But few of the scenes rise necessarily and naturally each from the other. Creon, whose return in Sophocles is awaited with such anxiety, appears in Seneca unexpectedly, and, so far as depends on any previous circumstance, unnecessarily. So also does Tiresias, whose presence in the Greek drama is demanded for the explanation of the oracle. True the poet makes him enter 'sorte Phœbea excitus;' but the impulse of Apollo is a poor excuse for the appearance of a prophet whose existence and whose art are alike, as far as depends on the play, previously unknown to the spectator. The scene also in which Edipus convicts himself before Jocasta, has no necessary connexion with what precedes, and the interview between these personages, which closes the drama, is uncalled for and shocking.

The same disconnection exists more strikingly in the Odes. The long reference to Bacchus in the first, and the celebration of Bacchus throughout the second, have not the least harmony with the subject, while in those which follow no direct reference is made to the circumstances of the play, and they rather serve to defend the doctrines of Stoicism than to excuse Edipus.

In the conduct of the fable also there is great weakness and folly. Edipus, at the outset, in no manner wins our interest, as in Sophocles, where his firmness, unconsciousness of guilt, and generous anxiety for his people, command our respect, and enhance the terror of his fall. In Seneca, on the other hand, he is complaining, yields weakly to his apprehensions, is roused to momentary spirit by a woman, and vents himself, like a common braggadocio, in his own praises. In the first interview with Creon he is still overcome with personal fears. His excommunication has no force. The scene of sacrifice, failing completely of the object for which

it was undertaken, is throughout but one extravagant exhibition of extraordinary symptoms, obscurely enigmatical, and full of disgusting details of entrails and blood. In the scene of accusation and defence, Edipus appears somewhat irritated, but not indignant — Creon excuses himself in a weak *precis* of the arguments used in Sophocles, and the quarrel degenerates into a 'contest of sentences.' In the next scene, after a precipitate comparison of the circumstances of the murder, the king leaps at the self-conviction of guilt which is still uncertain, while in Sophocles, on the other hand, his suspicions of himself are naturally and strikingly produced by the revelations Jocasta makes in attempting to quiet his anxiety. After the discovery is completed, he is described as 'screwing up his courage to the sticking point,' and absolutely deliberating long, and with logical coolness, about the mode of self-destruction. He even encourages himself, though confessedly guilty, on the ground that death is the only refuge of the innocent from fate. He draws his sword, but is afraid to use it, till at last, by a conceit of association the most trifling, his own weeping reminds him to make his eyes follow the tears that flow down his cheeks. Accordingly he proceeds to tear them out. In the last scene, Jocasta deliberates in the same way before she commits the act of suicide, and even argues whether she shall strike herself in her throat, her breast, or her stomach. Edipus formally cautions himself against stumbling over her body, and in retiring into exile, is attended by a most formidable troop of personified evils. The '*fata violenta*' of the Thebans, '*horridus tremor mortis, macies, atra pestis, rabidus dolor,*' all go with him — *ducibus his uti sibi libet.*

But the features which, perhaps more than any other, disgust us in the Edipus of Seneca, are its unnatural pomp of language, its redundancy of expression, and perpetual affectation of something terrible and overpowering. The

description of the pest, for example, is long, labored and full of repetition. Four times consecutively, with trifling variation, are the dead represented on their way to Hades, and to give an idea of their immense number, Charon, 'navita crudus,' is represented with his arms tired by rowing – 'assiduo conto lassata.' Prodigies crowd upon us. Cerberus breaks loose from his chain. Shades of men 'majora viris' wander about – fountains are full of blood – the dogs of Amphion howl in the silent night. Hardly a passage in the scene of sacrifice is not, in a similar manner, steeped in the terrible, and swollen with epithets. And so strikingly in the scene in which the shades are evoked. Tiresias ragged and unearthly, 'mœstus, funesto amictu, squallente cultu, lugubri palla,' is described by expressions of similar meaning which tread thick on the heels of each other. Five times within twelve lines we are told of the yawning of the earth. Even the leaves of all the forest are frightened, and stand stiff – 'subsedit omnis silva atque erexit comam' – the oaks crack – 'duxere rimas robora.' Hecates retinue bark – the chains of Cerberus clank, and O the shocking troops of ghosts, whose number five similes in a breath, the clouds of heaven, the leaves of Eryx, the flowers of Hybla, the waves of the Ionian Sea, and the birds of frigid Strymon, cannot illustrate.

Countless examples might be selected of Senecas pomp and bombast. A few, however, must suffice. Witness the following, in which Creon, instead of making a direct and simple declaration as in Sophocles, ushers in the oracle with a grandiloquent preface.

Sit, precor, dixisse tutum visu et auditu horrida.
 Torpor insedit per artus, frigidus sanguis coit.
 Ut sacrata templa Phœbi supplici intravi pelle,
 Et pias, numen precatus, rite summissi manus;
 Genuina Parnassi nivalis arx trucem sonitum dedit,

*Inimicus Phœbea laurus tremuit et movit domum,
Ac repente sancta fontis lympha Castalii stetit.
Incipit Lethœa vates spargere horrentes comas,
Et pati commota Phœbum.*

Tiresias, after failing to detect the criminal by sacrifice, thus announces that the shades must be evoked.

*Ipsæ evocandæ noctis æternæ plagis
Emissus Erebo, ut cædis auctorem indicet —
Reseranda tellus. Ditis implacabile
Numen precandum — populus infernæ Stygis
Huc extrahendus.
Dum nos profunda claustra laxamus Stygis,
Populare Bacchi laudibus carmen sonet.*

In describing the pest, its effect on trees is thus expressed— 'non silva sua decorata coma fundit opacis montibus umbras' — one of its effects internally on the sufferers thus — 'intima creber viscera quassat gemitus stridens' — and Death has open, lusting jaws, and is full of wings — 'mors alta avidos oris hiatus pandit, et omnes explicat alas.'

It is not, however, to be denied that Seneca has occasionally fine passages. Some occur in the description of the pest. The contest between Edipus and Creon, in which the king attempts to force from the latter an account of the necromancy of Tiresias, is good. It is in imitation of Sophocles. The tree that stood lord of the grove in which the dark ceremony of evoking the shades takes place, is well described —

*— stat ingens arbor, atque umbra gravi
Silvas minores urget, et magno ambitu
Diffusa ramos, una defendit nemus.*

As to language and expression, the scene between Edipus and Jocasta, abridged and altered from Sophocles, in which the king convicts himself, is good. So are, in general, the

scenes between Edipus and the two shepherds, which are copied and varied from Sophocles. And in the last scene, shocking as it is to the spectator, the first moment of meeting between Edipus and Jocasta is well conducted. The queen's suspense, except in the involved and obscure comparison to Agave, is well depicted, and Edipus is certainly moving when he beseeches her to avoid addressing him,

*Per has reliquias corporis trunci—
Per inauspicatum sanguinis pignus mei,
Per omne nostri nominis fas et nefas.*

But the little it contains worthy of praise cannot rescue the play from the general estimate we have placed upon it. And when to the faults of the dialogue are added those of the Odes, their irrelevancy, their substitution of dry geographical, and mythological details, for sentiments and reflections suited to the events of the tragedy, we have a whole impotent enough — grandiloquent, affected and unnatural.

Roman tragedy at no period, could bear any comparison with the Greek. It must be allowed that in the age of Pacuvius and Ennius, though rude and unpolished, it had considerable gravity, dignity and force, and that the action of its earlier performers, of a Roscius and an Esop, was solemn and affecting. It had then some influence on literature and the arts. Tragedians and actors were then the favorites of the learned and polite. The warm intimacies between Ennius and Scipio, Pacuvius and Lælius, Attius and Brutus, are examples of the interest which distinguished men took in the theatre. Numerous passages in Cicero, Quintilian, and the poets, show that eloquence and poetry derived advantage from tragedy. From these passages, as well as from many in Vitruvius and Fronto, we are also authorized in the belief that its language and sentences passed out into the life of citizens and the writings of the learned, and per-

haps to some extent, as Ennius affirms, taught the public to philosophise.

But nil prisci moris - taste for the ancient tragedy died away under Augustus. Schooled in the court, Tragedy lost its former gravity, force and weight of characters, and its inspiring moral and patriotic sentiments. It was now all erudition and polish, refined and showy imitation of the Greeks, without force and without originality, in the critical schools of the Pollios and Ovids of the time. And from this condition its fall was most rapid to one of the lowest degeneracy. Public attention was soon principally bestowed on modes of representation, on the mere externals of tragedy. Mimists and pantomimists rose to supreme distinction. A Laberius and a Syrus took the place of the Pacuviuses and Attiuses of former times. Instead of the noble action of a Roscius or an Esop, a Pylades and Bathyllus writhed their pliant forms, and dealt their studied gestures 'paratas in omnem significationem rerum et affectuum.' The Musical Contentions established by the Roman Emperors, for the pretended purpose of representing tragedy, were all showy and farcical. The buffoon Nero attempting to imitate in them the national games of Greece, or 'dancing Turnus in the *Æneid*,' give a good idea of their general character. The Odeum of Domitian, and the Athenæum of Hadrian, were disgraced by similar buffoonery. There was no longer any poetical public at Rome. Gladiator shows, elephants, rope-dancers, violence, and blood, extinguished all taste for true poetry, and degenerate Tragedians, among whom was certainly the author of the play we have been examining, composed in a spirit strictly conformable to that of the times. Unnatural and savage in their taste, full of parade and declamation, their tragedies were the legitimate offspring of an age well characterised by Apuleius as one in which 'mimus hallucinabatur, comœdus sermocinabatur, tragœdus vocifera-

batur, funerepus periclitibatur, præstigiator furabatur, histrio gesticulabatur.'

From the Edipus of Seneca we turn now to the Edipus of Corneille. The plan of this tragedy is twofold. Besides the discovery and punishment of Edipus as a fated criminal, it involves the development of a love intrigue. The last of these purposes forms in fact its chief material. It entirely engrosses the attention to the fourth scene of the third act, and intrudes itself constantly during the rest of the tragedy.

A love scene between Dirce, the daughter of Jocasta, and Theseus, prince of Athens, opens the play, and forms the groundwork of the following scenes of the first act. The consent of Edipus to their marriage is asked, but refused. Dirce's hand is destined for Æmon, nephew of the queen, and the king is jealous lest the match may unite the thrones of Thebes and Athens. In the midst of a consultation on the subject, Dymas, a confidant of the king, returns from the oracle. But Apollo has given no answer, and this failure is attributed by the king to Jocasta's exposure of her infant child, and by the queen to the unavenged murder of Laius. In the next act Dirce haughtily urges before Edipus, and afterwards before her *fille d'honneur*, her right and determination to marry Theseus. But her purpose is suddenly changed on learning that the shade of Laius has declared that the blood of his race must expiate the crime of his murder. She applies the equivocal declaration to herself, and prepares to die. Theseus attempts to change her purpose, but his love and romance are fruitless. So are the advice and solicitations of the king and queen, urged upon her in the next act, after she has sighed out her *douleureuse tendresse* for Theseus in lines utterly misplaced. Neither the uncertainty of the oracle, nor indisposition on the part of the people and the king to the sacrifice, nor attachment to her lover, can change her obstinate and haughty resolution to die.

It is now revealed by Tiresias that the son of Laius is alive and in the palace. Edipus is thrown into great alarm, and Jocasta while on her way to Phorbas, whose immediate presence is demanded in order to explain the imposture, is met by Theseus, who attempts to palm himself off as her son. This stratagem gives rise to the first three scenes of the fourth act. Dirce mourns that she can now neither die for Laius, nor live for Theseus, till her lover at last discloses to her his imposture, but Jocasta, still ignorant of the truth, cautions Theseus against meeting Phorbas, lest he be convicted as the murderer of Laius. He is not however alarmed, and on the arrival of Phorbas is not recognised as the son of Laius, though that son, it is affirmed, is alive and in the palace. Edipus then appears, and in attempting to convict Phorbas as one of the brigands who slew Laius, is himself convicted of the murder, and the act closes with his speculations and those of the queen on the disclosure. In the last act, six scenes are occupied with completing through Iphicrates, a messenger from Corinth, and Phorbas, the discovery of the king's true situation. In the remaining scenes, after an interview between Edipus and Dirce, in which each contends for the privilege of dying in order to satisfy the shade of Laius, Edipus arranges the match between Theseus and Dirce. We then have an account of the suicide of Phorbas, and of Jocasta, of the self-inflicted blindness of Edipus, and of the consequent cessation of the plague.

From this *coup d'oeil* of the Edipus of Corneille, it will be seen that he has treated the subject in utter disregard of the fundamental principles of the drama. Tragedy must be founded either on circumstances which are universal, or on those which belong to particular countries. In the first case, it moves on the spring of feelings, associations and conceptions which are common, necessary and natural to all, and is therefore interesting to all. In the second case, it is national – it is

Greek, or Roman, or French, or English, according as its spirit and materials are the peculiar property of a people. But the *Edipus* of Corneille is founded on circumstances which are neither entirely universal, nor particular. It is an incongruous mixture of materials and manners drawn from two remote and widely differing nations. Its fable is one of Grecian mythology, but Corneille has stripped it of its Grecian costume, torn its characters away from all the spirit and customs of their age, and given them French manners, and the calculating policy of a French court. He has united the simple, stern subject of Sophocles with a love intrigue, and, as might be expected from this unnatural union, the former is divested of all its terror and pity, and the latter, so far from exciting in our minds any sympathy, creates nothing but disgust. Instead of the woes of Thebes, and exertions for their remedy, which chain our attention in the opening scenes of Sophocles, we have nothing at first in Corneille but scenes of gallantry, or of speculations on love. Instead of a discovery of guilt founded necessarily on prophetic declarations, and arising naturally from stern and excited curiosity, we have in Corneille a discovery, founded, it is true, on the declaration of a seer, but on a declaration which is weakly reported, which has no solemnity, and for which we can see no necessity.

The principal personages of the play, dressed out with foreign manners and sentiments, awaken no interest. Dirce, who is in fact the leading character in the play, is a princess of spirit, but vain and impertinent. Her self-devotion is thoroughly selfish—her language to *Edipus* abusive, to her mother grossly insulting, and to *Theseus* full of *des petitesesses d'amour*. She is clamorous for the chance of dying, and argues for the privilege with a warmth founded exclusively on vanity. Some of her sentiments, after her resolution is taken, are very noble, but the scene in which they occur has no foundation. Where are we previously informed that it was

necessary to take any steps in relation to the murder of Laius, or led to expect his rising from the shades? Theseus is throughout an *amante miserable*, who sacrifices every other consideration to his silly passion, and raves on love till we are tired of his conceits. His stratagem of palming himself off as the son of Laius is so obvious to the spectator, and attended with such inconsistency in the demeanor of Jocasta, that his contest of feelings as a lover and a brother in the scene with Dirce, which otherwise would be interesting, loses its force. Jocasta, a managing mother, but without skill to control, and without maternal warmth, has no fixed character. Forgetting oracles when she has most need to remember them, and void of apprehension when she should be most alarmed, she yields passively to circumstances, or prates and reasons about them with a coldness, which even the startling revelation that she is the wife of her son and at the same time of the murderer of her husband, cannot remove. And Edipus, the generous, but imperious, obstinate, self-discovered victim to destiny, as he appears in the delineation of Sophocles, is presented to us by Corneille as a jealous and politic prince, intriguing against, and afterwards arranging a love match. True the scene of his alarm on first receiving the intelligence that the son of Laius is alive, and those in which the discovery is completed, have of themselves some force, but they have no good foundation, and their effect is destroyed by what follows. The alarm of the king, and his discovery, result mainly from a political cause, There is no struggling of his soul, as in Sophocles, with dark and dreadful uncertainty about himself. No demon of curiosity urges him relentlessly and resistlessly on to his fate. No appalling sense of misery, when this fate is known, wrings his soul with agony. Considering the labored justification he makes of himself, there is no justice in his punishment. He speculates with coolness on the circumstances

of the drama, on his own fate, and on the nature and incidents of the *belle passion*. Had not Corneille, in the *Cid*, followed far different principles from those which guided him in delineating the parricidal, incestuous Edipus, himself and his Spanish heroes would have forever slumbered in oblivion. Neither this tragedian, nor his great successor Racine, ever had any true conception of a Grecian subject. Edipus the arbiter of a love match, Phædra regent for her son, and Achilles a gallant, are spectacles which violate every law of dramatic fitness.

But even if he had properly conceived his subject, the whole texture of the French stage in Corneille's day, was utterly at variance with his success. Its machinery was then imperfect and clumsy. Spectators sat upon the stage. *Petit maitres* almost surrounded the actors, watching for the least appearance of anything that might be wrested to ridicule. Every thing bold or terrible was excluded from the stage. It was too much the habit to make interlocutors converse and reason, not feel and act, and they were chained down to the observation of a thousand false refinements, and proprieties. Nor, though somewhat changed, were circumstances much more favorable to success, when, in 1718, Voltaire gave his Edipus to the world. Composed at the age of nineteen, and at a time, when, according to his own account, he was 'filled with reading the ancients, and knew but little of the Parisian Theatre,' several times remodelled, and reinfused with love to suit the tyrannising taste of players, this tragedy was at last successfully represented, and kept possession for some time of the French stage.

It opens with a scene between Philoctetes, king of Eubœa and companion of Hercules, and Dymas his confidant, in which the events of Thebes, and its present situation, are disclosed to Philoctetes, who is mourning for Hercules, and in love with Jocasta. The high priest then appears in the

midst of the suffering people before a temple, and on the strength of a divine communication, reveals to Edipus, who soon comes and condoles with them, the necessity of avenging the murder of Laius. Edipus, after learning from Jocasta the circumstances of the murder, orders Phorbas, who since the event has been secretly living in a castle near to Thebes, to be called, and invokes terrible sufferings on the guilty. The people then retire within the temple, a second time to pray the gods for the discovery of the murderer. The suspicion of the murder is now fastened on Philoctetes, and Jocasta, whose zealous attachment to him is explained in a scene between herself and her confidant, informs him of his danger, and cautions him to fly. Astounded at the accusation, he proudly justifies himself both to her and to Edipus, who, though he admires his virtues, and believes him innocent, still feels forced to subject him to trial. The people seditiously and furiously call for his blood. Jocasta's alarm increases. Again she urges, she entreats him to escape, but in vain. Flight is unworthy of him. He relies on his honor and the exploits of his life, for justification. Edipus, anxious to absolve him from suspicion, appeals to heaven through the high priest to determine the victim, and now comes the dark change. From the lips of the priest, Edipus hears himself accused as the murderer and his doom pronounced, and in spite of his indignation, and charges of perfidy and falsehood against the priest, in which Philoctetes warmly joins, he is alarmed by suspicions of himself, which neither the consolations of Philoctetes, nor Jocasta's offer to die, can quiet. The particulars which he learns from the queen concerning Laius — his own recollections of the slaughter, which he relates to Jocasta, and the charges of Phorbas, soon fully convince him that it is his own hand which is stained with blood. Disconsolate and despairing he calls on the queen to despatch him with a sword which he presents her for the

purpose. But she refuses and attempts to console him. He then determines to go into exile, and recommends Philoctetes for his successor on the throne. Icare, a messenger from Corinth now enters, from whom he learns the death of Polybus, the succession of another to the throne of Corinth, crowned by the hands of Polybus himself, and the startling fact that he is not the son of Polybus. Confounded by this intelligence, he determines to unravel the secret of his birth. Phorbas appears, and is recognised by Icare as the father of Edipus, from whom on mount Cithæron he received the infant king. Phorbas reluctantly acknowledges Jocasta to be his mother. The mystery is unravelled. Edipus breaks out in vehement lamentations; he discloses to the trembling Jocasta his true relation to her as her son and the murderer of her husband, and disappears. The cessation of the plague is now announced by the high priest in the midst of auspicious peals of thunder and flashes of lightning. The punishment which Edipus inflicts on himself is reported, and the play closes with the suicide of Jocasta.

From this brief sketch it will be seen that Voltaire has followed much more closely than Corneille the Greek original. Like Sophocles, he presents us in the early part of his play with the suffering Thebans assembled before a temple, with the high priest, and a Choir who bewail the general calamity. Like Sophocles, he directs the energies of Edipus in the track of investigating the murder, and puts in his mouth the dark excommunication of the murderer. He brings about, through the agency of the high priest instead of Tiresias, in a scene which is directly copied from the Greek Tragedian, the accusation of Edipus, and describes like him the indignation and alarm of the king. He increases this alarm in the same general manner, and confirms the discovery by the similar agency of two old men, whose recognition takes place precisely in the same way. Without Sophocles,

as he freely acknowledges, he never would have reached the end of his tragedy, and so far as he has followed his steps, though without his depth and directness, it must be confessed he exhibits much energy in the delineation of passion, much propriety of sentiment, and simplicity of language. But viewing the play as a whole, he has committed the same error in its conduct which he charges with such severity upon Corneille in his notes on the *Edipus* of this author, and violated, though by no means so grossly as the latter, that very manner which he there so strongly insists is the only one in which the subject can be treated – the manner of antiquity. He has introduced the traditional gallantry of his country. He has involved the simple subject of Sophocles with the loves of Jocasta and Philoctetes, which, like those of Dirce and Theseus, violate the unity of the play, and distract and weaken the attention from the principal subject.

The character and manners of these personages, though, in comparison with the lovers of Corneille, they possess elevation and dignity, are yet utterly inconsistent with the period and grand event of the play. Jocasta, the mother and wife of the guilty Edipus, whose age excludes her from the *role* of love, made the *Dulcinea* of chivalric devotion, and struggling, in efforts to save the life of her lover, between the impulses of love and duty, and with scrupulous and vain distinctions between love and friendship! Philoctetes, the arm-bearer and companion of Hercules, the heir of his arrows, the plague-stricken prisoner of Lemnos, made a knight of keenest sensibility and purest honor, faithful after long adventures to the early lady-love of his bosom! Such incongruous characters are intolerable. If Voltaire felt compelled to follow the popular distribution of a tragedy, and to fill out five acts at any event, he should have made his materials at least consistent with each other. To plead that he could not have composed the first three acts of his play with-

out the aid of scenes such as he has chosen, is, in other words, to acknowledge that the subject of *Edipus* will not bear enlargement beyond that given to it by the Greek Tragedian. He had much better then have entirely omitted these acts. The sighs and fears of love, fresh awaking from the calm of nominal friendship, are utterly at variance with the alarming self-discovery of a fate-tossed parricide like *Edipus*.

That *Philoctetus* appears at Thebes but to be accused – that he is accused without reason, on slight suspicion – that the third act is not finished, there being no reason for the actors leaving the stage – that the account which *Edipus* gives of the rencontre at Phocis is deferred to the fourth act when it should naturally and properly have been introduced in the first, where *Jocasta* relates the murder – that *Edipus* is too fully convinced of his own guilt before the interview with *Phorbas* – these are defects in his play which *Voltaire* has himself pointed out. To these may be added, in general, the use of confidants, the inconsistent character of *Phorbas* as a minister of state; and the communication of the discovery by *Edipus* to *Jocasta*, who, familiar with the oracles, conscious of the exposure of her child, and warned by frightful visions of some dark impending fate, should have anticipated the discovery, as in *Sophocles*, and withdrawn.

It is a consequence of the defects now noticed, that the passions of terror and pity, in comparison with their development in *Sophocles*, are but feebly excited. They have much greater force, however, with *Voltaire* than with *Corneille*: He keeps *Edipus*, and the state of Thebes, much more before our eyes from the commencement of the play than *Corneille*, but where is the obstinate, resisted, but resistless curiosity of the king? Where his sense of misery embittered overpoweringly by the horrors of parricide and incest? Where the violence and abuse in his conduct

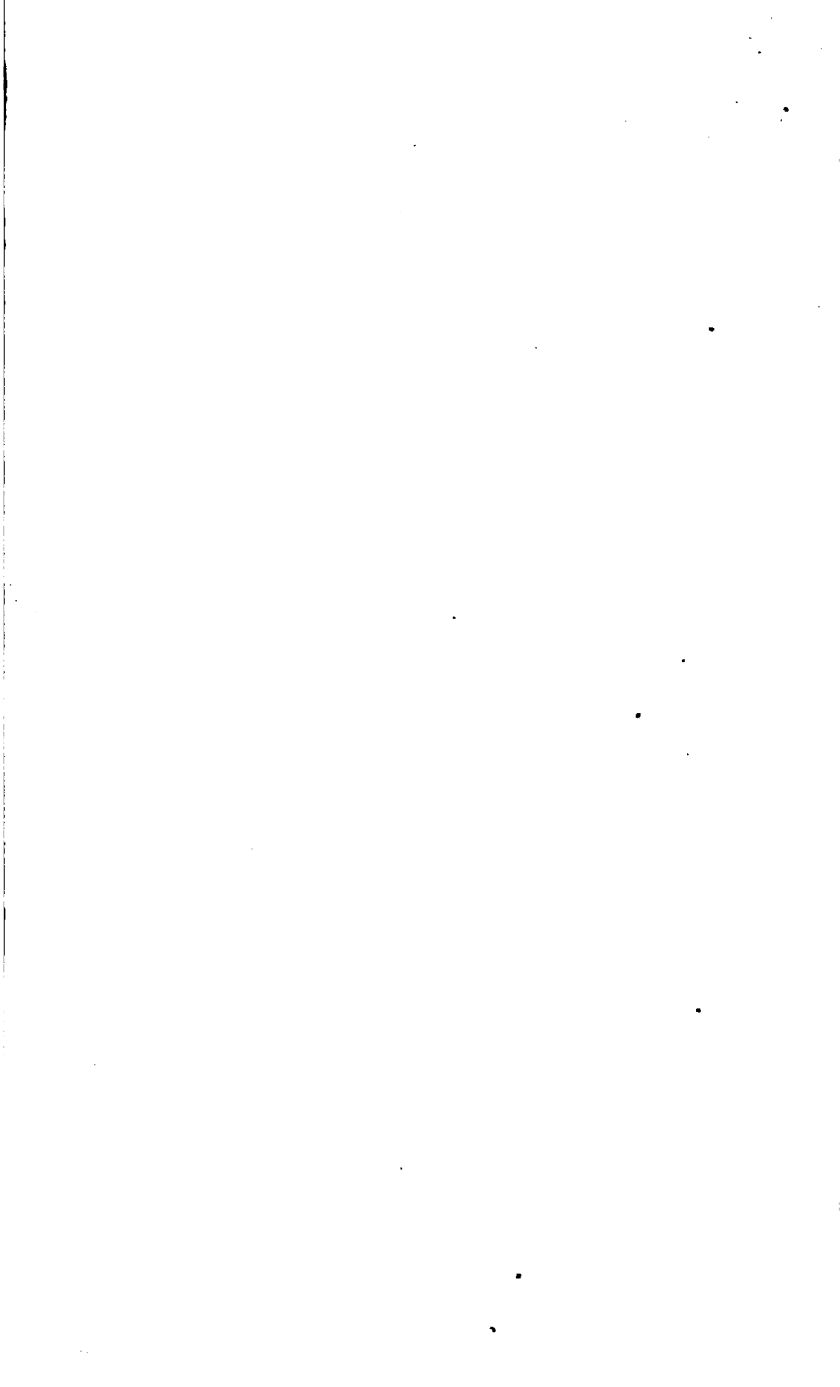
which serve in a manner to reconcile us to his fate? In what other light does he appear in Voltaire than as an amiable, generous, high-souled monarch, and the subject of misfortunes the most unjust, which chiefly move our indignation? And after the discovery is completed, where is that pouring forth of his love and grief on the bosom of his children, which in the impassioned scene of Sophocles, excites so deeply our pity?

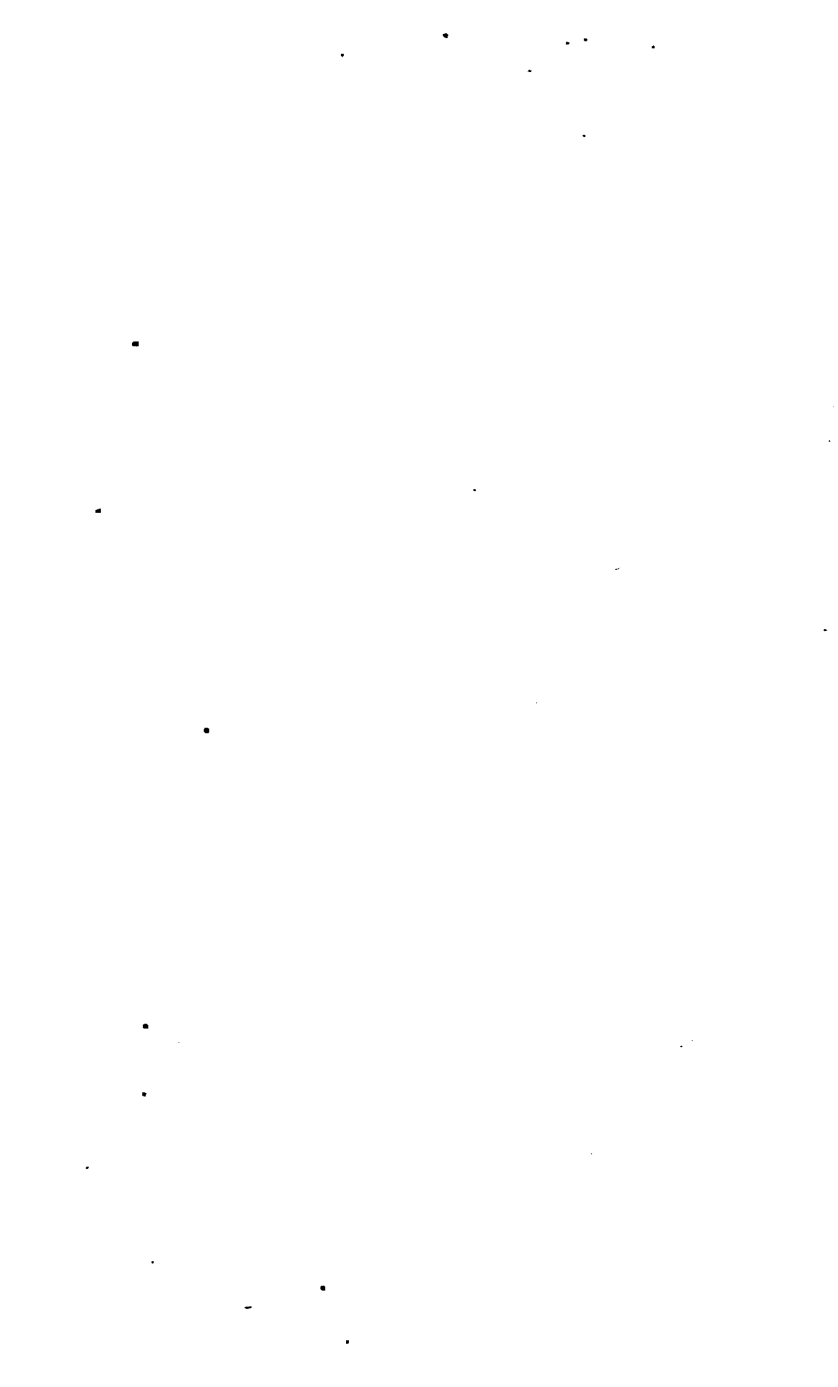
It is only when treated in a Grecian manner that a subject like *Œdipus* can possibly affect, and judging from the plays on the subject which we possess, it has been justly treated by Sophocles only. With him the picture is complete – there is nothing extrinsic, nothing labored, no parade of sentiments, no vain embellishments of rhetoric. Directing all occurrences and ideas exclusively to the production of emotion, he chains our attention indissolubly to the victim king, and solves, by steps the most simple yet the most startling, a destiny dark and dreadful beyond description.

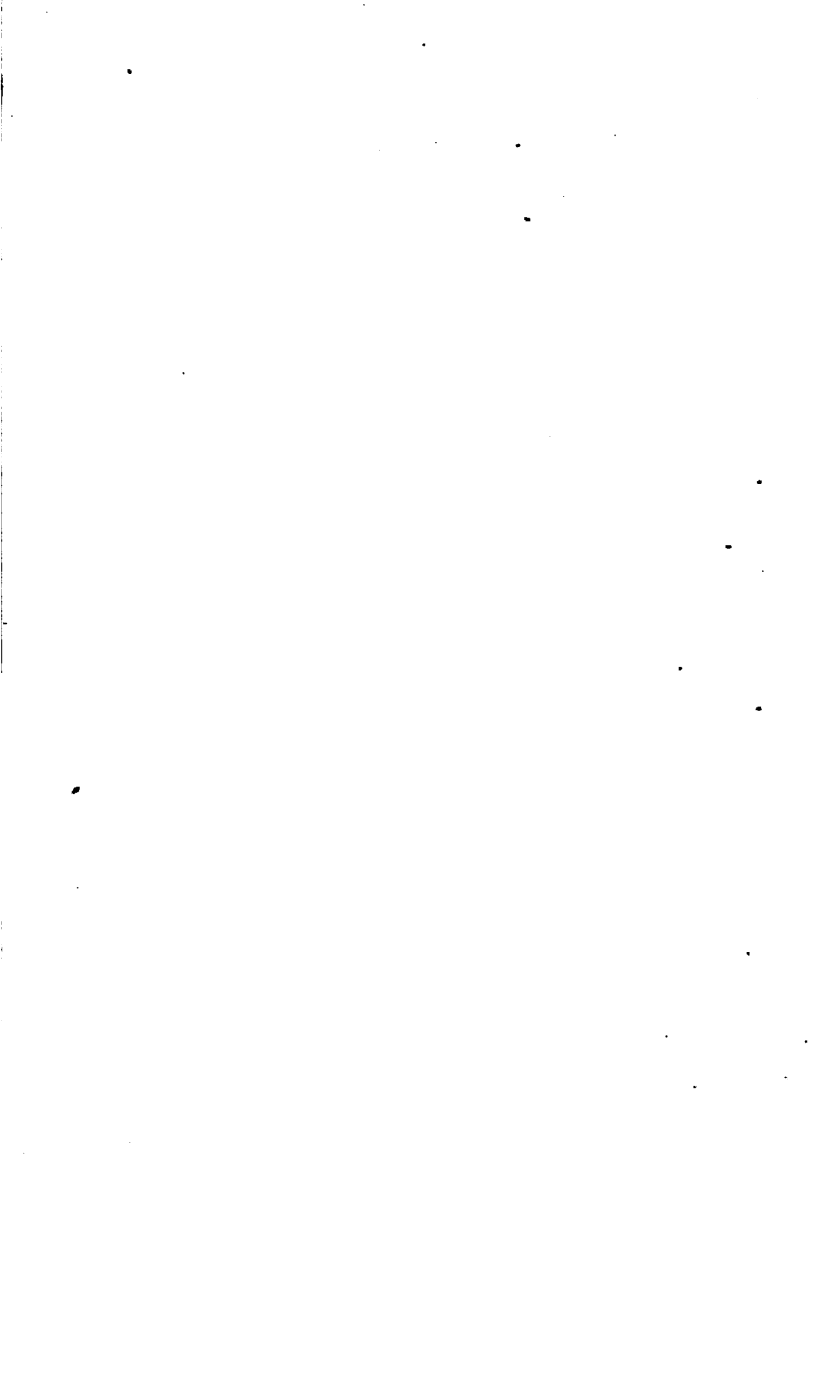
FINIS.













YB 41119

U. C. BERKELEY LIBRARIES



C046528582

Sophocles
24948

UNIVERSITY OF CALIFORNIA LIBRARY

Cover

